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GIORGIO ARMANI

A studio photograph for a Max Mara advertisement. Three models are posed against a neutral grey background. On the left, a Black woman sits wearing a camel-colored suit with a large, layered ruffle at the collar. In the center, a white woman stands wearing a dark brown, high-necked cable-knit sweater. On the right, a woman with dark hair and teal eye makeup sits wearing a bright green sweater with a large 'M' logo and a patterned skirt. A small tan leather bag sits on a grey draped surface in the foreground. The Max Mara logo is overlaid in the center.

MaxMara



CHANEL BOUTIQUES 800.550.0005 CHANEL.COM *WHITE GOLD WITH A THIN LAYER OF RHODIUM PLATING FOR COLOR ©2021 CHANEL®, INC.



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*Source: The NPD Group/U.S. Prestige Beauty Total Measured Market, Makeup Unit Sales, 12 Months Ending July 2021.





TRÉSOR COLLECTION

KAIA'S CHOICE

Surrounded by fashion from a very young age, Kaia Gerber is no stranger to the modelling world. While following her famous mother onto the most exclusive runways and photoshoots, she is now choosing to walk a unique path, bringing her own sense of style and personality to the role. It's a family passion, with a very bright future.

Ω
OMEGA

Trending

1 WORLDLY GOODS

Cartier and Islamic Art: *In Search of Modernity* kicks off October 21 at Paris's Musée des Arts Décoratifs, before heading to the Dallas Museum of Art next year. It focuses on the work of the globe-trotting Louis and Jacques Cartier (grandsons of the house's founder), who found a wealth of inspiration through their travels in the Middle East and popularized the region's elaborate geometric patterns at home.

madparis.fr

1

A New LEAF

From a *dazzling jewelry exhibit* to a *buzzy beauty collab*, there's plenty to get excited about this month.



2



IN THE BAG

If you're looking to splash out on a new handbag this season, Loro Piana's latest, the Sesia, proves equal parts timeless and modern. Named after the picturesque valley where the Italian brand's HQ sits, its curves were inspired by the silhouette of a nearby river. Available in a range of sizes and chic neutrals in both leather and cashmere, it can also transform from work to weekend with the addition of a cross-body strap. We're sold.

Micro Sesia bag, \$2,750, Sesia bag, \$4,350, Loro Piana, us.loropiana.com.

COURTESY OF THE DESIGNERS.

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[gucci.com](https://www.gucci.com)

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Trending

3

COMING UP ROSALÍA

The music video for Rosalía's number-one single "Aute Cuture" features vivid colors and bold nail designs, so it's fitting that the neo-flamenco singer's new collab with M.A.C. would be similarly audacious. The lineup of lipsticks, glosses, and nail lacquers is also called Aute Cuture and runs heavy on red, Rosalía's "favorite primary color." There's even a reinterpretation of M.A.C.'s best-selling red Ruby Woo lipstick: Rusi Woo, which has a slightly warmer undertone and a matte finish (far right). "When I started performing at 16, I had to do my own makeup because I couldn't afford a makeup artist," Rosalía recalls. "The first thing I bought was Ruby Woo, so it blows my mind that I now have my own [version]."

M.A.C Aute Cuture
Starring Rosalía, starts at \$21, maccosmetics.com.



ROSALÍA: ZOEY GROSSMAN (STYLED BY NATASHA ROYT);
PACO RABANNE MODEL: PHOTOGRAPHED BY QUENTIN SAUNIER;
REMAINING IMAGES: COURTESY OF THE BRANDS.



FUTURE PERFECT

In the '60s, designers Paco Rabanne, Pierre Cardin, and André Courrèges offered a glimpse of the future as part of fashion's Space Age movement. This season, Paco Rabanne designer Julien Dossena carries on the forward-thinking tradition with a capsule collection incorporating the surreal, apocalyptic art of Kimura Tsunehisa, whose work Dossena first discovered on a trip to Tokyo years ago.

Paco Rabanne x Kimura Tsunehisa, pacorabanne.com.



FIRED UP

Paying tribute to its Florentine heritage, Ginori 1735 has dubbed its debut home fragrance collection LCDC (for La Compagnia di Caterina) in honor of Queen Caterina de' Medici. When de' Medici married King Henri II of France in 1533, she brought along Renato Bianco, a master perfumer. The duo is credited with introducing personal fragrances to the country, and Ginori's candles, housed in chic porcelain vessels, are undoubtedly fit for a queen.

Il Letterato candle, Ginori 1735, \$400, ginori1735.com.



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Nature is a gentle, prudent and just guide

MONTAIGNE







A woman with dark hair and large hoop earrings is the central figure. She is wearing a light green, long-sleeved, open-front cardigan over a white top. A white scarf with a bold, colorful pattern of gold, blue, and red is draped around her neck. She is holding a large, orange, crocodile-textured handbag with two handles. The background is a blurred, classical stone fountain with multiple tiers and water spraying upwards. The overall aesthetic is sophisticated and fashion-forward.

GUESS

ELLE | NO.430

October Volume XXXVII Number 2



DRESS, GUCCI,
\$5,980. BOOTS,
FENDI, \$1,550.

28 TRENDING

40 THE FEED

42 EDITOR'S LETTER

44 NINA'S EDIT

50 CONTRIBUTORS

52 NEW ARRIVALS

Artistry and whimsy enliven the season's best accessories.

Front Row

59 THE (VERY LOW-KEY) RETURN OF EVENINGWEAR

Eric Wilson looks at the designers rethinking formal clothes for a new age.

62 CHILL SESSION

The ski slope is the new runway. Véronique Hyland reports

64 MICHAEL KORS ♥S NEW YORK

Nina Garcia sits down with the designer to talk about his brand's 40th anniversary and the city that brought it to life.

Accessories

67 SMALL WONDER

The itty-bitty, but oh-so-chic, Micro Lady Dior bag proves bigger isn't always better.

68 SWAN SONG

Inspired by the work of artist Tamara de Lempicka, Bulgari's Diamond Swan necklace shines with an avian grace.

69 EXPLORERS' CLUB

Outdoorsy pieces get a chic upgrade.

70 HELLO, DALÍ

The season's hits share a Surrealist bent.

73 TREASURE TROVE

The latest collection from Pomellato brings a new sparkle to the house's iconic aesthetic. By Véronique Hyland

Shop

75 FASHION, FORWARD

How to wear the best trends of the season IRL.

Beauty

83 WINGING IT

Bold black eyeliner ruled the runway at Chanel's cruise show. By Margaux Anbouba

TAYLOR RAINBOLT; FOR DETAILS, SEE SHOPPING GUIDE.



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ELLE | NO.430

October Volume XXXVII Number 2

84 WORTH A SHOT

Margaux Anbouba examines surprising off-label uses for Botox.

88 BEAUTY IT LIST: HIT REFRESH

ELLE editors on their favorite new beauty finds.

90 PIECE MAKERS

Khalea Underwood explores the big business of wigs and hair extensions.

92 RAREFIED AIR

When Louis Vuitton reimagined its fragrances, only a bottle by Frank Gehry would do. By Jennifer G. Sullivan

94 CARE, INTERRUPTED

Kate Pickert reports on how COVID-related delays in breast cancer screening and treatment could have serious effects.

Living

96 NATURAL STATE

At home with model Eugenia Silva in Extremadura, Spain.

Perspectives

98 THE REMAKING OF MCKAYLA MARONEY

How the former Olympic gymnast has rediscovered herself in retirement. By Rose Minutaglio. Photographed by Taylor Rainbolt

106 CORPORATE TRANSITION

A transgender woman and tech entrepreneur offers an insider's take on gender bias in the industry. By Stephanie Clifford. Photographed by James Emmerman

Fashion

111 CALLING THE SHOTS

With a new album and a new outlook, Billie Eilish is seizing control of her narrative. By Molly Lambert. Photographed by Alique. Styled by Patti Wilson

124 SEA WORTHY

Fall's layered looks shine bright against the Corsican waters. Photographed by Terence Connors. Styled by Marine Braunschvig

136 HIGH ART

The highlights of fall couture, from Balenciaga to Schiaparelli. Photographed by Richard Burbidge. Styled by Patti Wilson



COAT, \$2,450, HOODIE, \$740, CARDIGAN, \$890, TOP, \$590, SKIRT, \$1,750, BELT, \$520, SOCKS, \$97, LOAFERS, \$920, CAP, \$590, CELINE BY HEDI SLIMANE.

146 TO THE MAX

On the brand's 70th birthday, Max Mara's classic camel continues to feel perfectly new. Photographed by Terence Connors. Styled by Marine Braunschvig

150 SHOPPING GUIDE

152 HOROSCOPE

THE COVER LOOK

Billie Eilish wears a coat from Balenciaga. Eilish wears a sweater and necklaces from Gucci and gloves from Cornelia James. Photographed by Alique (styled by Patti Wilson; hair by Benjamin

Mohapi at Benjamin Salon; makeup by Robert Rumsey at A-Frame Agency; manicure by Ashlie Johnson at the Wall Group; set design by Nicholas Des Jardins at Streeters; produced by Honor Hellon at Honor

Hellon Production). For Eilish's makeup look, try True Match Nude Hyaluronic Tinted Serum, Unbelieva-Brow Longwear Waterproof Brow Gel, and Colour Riche Balm in Pink Satin. All, L'Oréal Paris.

TERENCE CONNORS; FOR DETAILS, SEE SHOPPING GUIDE.

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Kate Winslet
Kate Winslet

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BROAD STROKES

Few things make a space (or a wardrobe!) feel fresher than a new coat—make that a splatter—of paint.

Whether it's experimenting with colorful hair dyes or picking up an artsy new hobby, the last 19 months have spurred us all to get in touch with our creative side. Case in point: Leelee Kimmel, aka Leelee Sobieski, who traded in the actor's studio for the artist's studio and wore colorful Nike soles for a recent gallery visit. And though it's been about a decade since artist Sterling Ruby branched out with his line of clothing, S.R. Studio.LA.CA., Ruby made his couture debut this year with a collection that featured plenty of splattered-dye and acid-wash details. Meanwhile, Gabriela Hearst enlisted Bolivian artisans to crochet a colorful update to her brand's beloved Nina bag. Feeling inspired? M.A.C Cosmetics offers the perfect palette for testing the waters with bold new beauty looks, while Pierre Frey's Arty wallpaper and Casa Veronica's hand-painted ceramic candlesticks allow you to bring home the Jackson Pollock vibe, minus the mess. —NAOMI ROUGEAU

A woman with short brown hair is sitting on a stack of three vintage brown leather trunks in a desert landscape. She is wearing a black leather jumpsuit with a high collar, a white turtleneck underneath, and a wide black belt with a silver buckle. She is also wearing black leather pants and black over-the-knee boots. She is looking off to the side with a slight smile. The background is a vast, sandy desert under a clear sky.

BANANA REPUBLIC

Editor's Letter



SWEATER, GUCCI, \$1,400. GLOVES, CORNELIA JAMES, \$202. RINGS, GERMAN KABIRSKI.

Her POWER

Change can be scary. Even when it involves something as minor as clothes, as Billie Eilish found out when she adopted corsets in place of baggy streetwear. For some, the transformation was too much. (“I lost 100,000 followers, just because of [my] boobs,” she says.) But the new look also came with a new outlook: Eilish’s second album, *Happier Than Ever*, covers territory like the exploitation of young women (“Your Power”) and the pressures of being a public figure (“OverHeated”). It was, she tells Molly Lambert, “really just me processing trauma.” It’s been so inspiring to watch Eilish reclaim the narrative and turn those challenges into grist for her creative mill. She’s truly at the top of her pop-star game—and for this cover shoot, she dove into the process, giving feedback not just on the fashion but on the visual direction.

Another young woman who knows something about public scrutiny is former Olympic gymnast McKayla Maroney, who was only 16 when the smirk seen around the world turned into the “McKayla Maroney Is Not Impressed” meme. ELLE.com staff writer Rose Minutaglio’s profile gets at the unknown darkness that Maroney has struggled with: sexual abuse; a nude photo hack; the loss of a parent; and an eating disorder. Speaking about her and her fellow gymnasts’ abuse by the national team doctor, Larry Nassar, Maroney believes that there are more people to be held accountable. “It wasn’t a case of one bad apple,” she says. “Things are changing, but this was a systemic problem.”

In our fashion pages this month, Eric Wilson talks to the young talents reinventing the staid world of eveningwear, Michael Kors tells me about his love for New York—40 years

after he founded his brand there—and legendary stylist Patti Wilson brings us a thrilling take on couture.

In our Wellness section, Kate Pickert reports on the delays in breast cancer screenings and treatment during the pandemic and what we can learn from them. October marks Breast Cancer Awareness Month, and the disease is now the most commonly diagnosed form of cancer worldwide, as of last year. It’s also been nearly 10 years since the passing of Evelyn H. Lauder, who founded the Breast Cancer Research Foundation. The BCRF, whose board I sit on, and the Estée Lauder Companies Breast Cancer Campaign are making a huge difference when it comes to both awareness and treatment. The campaign’s social media call to action will launch on October 1 on Instagram @esteelaudercompanies. You can learn more about their efforts at ELCompanies.com/BreastCancerCampaign.

And finally, Stephanie Clifford delivers a fascinating profile of Natalie Egan, a tech entrepreneur who was assigned male at birth and experienced the sexism of the business world completely differently after transitioning. When men talked over her in meetings, she says, “I remember being in shock, and thinking, ‘Oh, this is what women have been talking about the whole time.’” Reading her story just might alter the way you see the world, too.

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ALIQUO: FOR DETAILS, SEE SHOPPING GUIDE.

IGNITE YOUR DREAMS



SWAROVSKI



1



2

Haute Take

ELLE's editor-in-chief, Nina Garcia, rounds up her favorite fabulous moments from a recent trip to the Paris haute couture shows.



7



5



3



4



6

1. A stunning table setting at Chanel's dinner to celebrate the fall 2021 couture collection.

2. Models at the Jean Paul Gaultier by Sacai presentation had a bird's-eye view of the city.

3. A must-pack piece for Couture Week: a bolero with spiral detailing by Area.

4. A standout look from Jean Paul Gaultier's collaboration with Sacai.

5. Jet-bead embellishments take center stage at Schiaparelli.

6. Cassandre's portrait of Gabrielle Chanel at the *Gabrielle Chanel. Fashion Manifesto* exhibit at the Palais Galliera.

7. Up close and personal with the shoulder-grazing earrings from the Schiaparelli show.

F I N D T H E



Fall style is all about mastering the fine art of layering. With its slouchy shape and handy zip pockets, FP Movement's fleece button-down will take you seamlessly from the barre to the bar.

Hit the Slopes fleece, FP Movement,
\$168, fpmovement.com.

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An instant classic beloved for its stackable stones and timeless Milanese design, Pomellato's hit Nudo collection marks its 20th anniversary this month.

NECKLACE, POMELLATO. FOR VIEWING UPON REQUEST IN POMELLATO BOUTIQUES NATIONWIDE. FOR DETAILS, SEE SHOPPING GUIDE.

PRESENTED BY POMELLATO

Contributors

THE TALENT

Meet *three superstars* who worked their magic *behind the scenes* of our October issue.



◀ Patti Wilson STYLIST

Provenance: New York City

Now: Chinatown, New York City

This month: Styled the cover story “Calling the Shots” (page 111) and the couture shoot “High Art” (page 136).

Power source: A chai tea latte from Starbucks.

If you weren’t a stylist: I would work at Dover Street Market in New York City. Mainly for the discount...the clothes are to die for.

The biggest lesson learned on the job: Patience...

Advice to aspiring stylists: Be on time, be nice to people, have a good attitude, work really hard, and don’t give up.

Inspiration behind the couture shoot: The first Demna Balenciaga Couture collection was more than enough inspiration for me to do this story...it had to be shot.

Dream subjects: Dua Lipa, Hunter Schafer, and Jodie Turner-Smith.

As a Black woman in the fashion industry, what does true diversity and inclusion mean to you? Honestly, the Black Lives Matter movement has done so much for the industry. Also, there are all these Black fashion collectives that have started since then. For example, The Black In Fashion Council and The Kelly Initiative are really great. As far as what I think needs to change, well...I feel like I’ve been championing models of color for many years, so I hope that continues and that we see more Black people behind the camera. Photographers, stylists, makeup artists—the list goes on.



▲ Alique PHOTOGRAPHER

Provenance: Amsterdam, Netherlands

Now: Hollywood Hills, Los Angeles

This month: Photographed Billie Eilish for “Calling the Shots” (page 111).

Power source: My sensibility.

If you weren’t a photographer: I would be a painter.

The biggest lesson learned on the job: An open mind is a creative mind.

Advice to aspiring photographers: Just follow your heart and your eye.

Inspiration behind the shoot: Billie and her new album.

Dream subject: I like to focus on the real.

Upcoming projects: I’m super excited to share that I have just launched my own publication, *The Joan Journal*. It is a journal on relevant women, published exclusively in print.

COURTESY OF THE SUBJECTS.

Eric Wilson ▶

WRITER; EDITORIAL DIRECTOR OF TATLER ASIA; EDITOR-IN-CHIEF OF TATLER HONG KONG

Provenance: Parkersburg, West Virginia

Now: Hong Kong

This month: Wrote “The (Very Low-Key) Return of Eveningwear” (page 59).

Behind the story: “I’m impressed by the perseverance of designers—and fashion in general—at a moment when it would have been so easy just to give up.”

Power source: Swimming laps for one hour a day.

If you weren’t a writer and editor: I would be a dog walker.

The biggest lesson learned on the job: When in doubt, ask at least six other people.

Advice to aspiring fashion journalists: Check your ego at the door. No scoop was ever won by believing the story is about you.

Dream subject: Dolly Parton.

Upcoming projects: At some point I will have to write a roman à clef about my experiences covering high society in Asia. For now, I’m struggling to get through introductory Mandarin.





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New Arrivals



The RING

Knuckle-dusters have rarely looked more chic. Gucci's two-finger take, from its Hortus Deliciarum (Garden of Delights) high jewelry range, features mesmerizing green tourmaline and a sprinkling of diamonds.

Multi-finger ring. Gucci High Jewelry, gucci.com.

COURTESY OF THE DESIGNER.

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DIOR

Miss Dior

THE NEW FRAGRANCE



LIFT TO DISCOVER

MISS DIOR
EAU DE PARFUM
THE NEW FRAGRANCE

DIOR



The BAG

Beijing-based artist Huang Yuxing brings his rainbow flair to Louis Vuitton's Capucines style as part of its latest Artycapucines series.
Louis Vuitton Capucines by Huang Yuxing, Louis Vuitton, \$8,850, louisvuitton.com.

New Arrivals



The SHOE

Daniel Lee strikes again. His beaded Bean Stretch heel, with its vibrant emerald hue, has “street-style star” written all over it.

Sandal, Bottega Veneta, \$2,650, bottegaveneta.com.

COURTESY OF THE DESIGNER.



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The (*Very Low-Key*) Return of Eveningwear

SONIA SZÓSTAK/COURTESY OF MAGDA BUTRYM.

MALGOSIA BELA IN A LOOK FROM
MAGDA BUTRYM FALL 2021.

A young cohort of designers has *reinvented going-out clothes* for a NEW REALITY. By Eric Wilson

Front Row

I don't really believe in a red-carpet gown, per se," says designer Meryll Rogge, speaking of that peculiar artifact of late-20th-century popular culture that seemed destined for extinction even before the great social awakening and the pandemic put the final nails in its sequined-and-satin bodycon coffin. Remember when evening-wear trends were dictated by whatever princess-pouf or midriff or single-sleeve-metallic-tinsel-lace moment was happening in Hollywood? That hardly seems relevant to Rogge. "I hate to be tied up in some kind of really tight number," she says, speaking from a studio she built inside a barn on her parents' property in the Belgian countryside near Ghent.

Rogge, who worked for Marc Jacobs in New York City for nearly seven years, was the head of women's ready-to-wear for Dries Van Noten in Antwerp before starting her own collection in 2020. Like Jacobs and Van Noten, she specializes in sophisticated-looking clothes that are also relaxed in attitude about

"MY DRESSES USUALLY HAVE POCKETS. I'M TAKING INTO CONSIDERATION THE REALITIES WOMEN FACE TODAY."

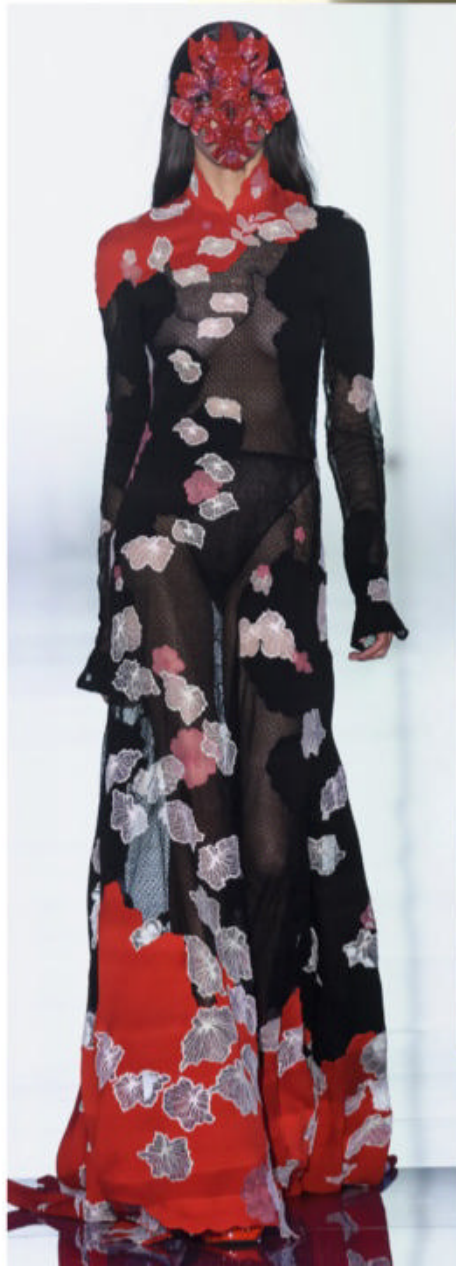
—Meryll Rogge

color and codes. Her idea of an evening look is a slipdress with big daisy embroideries along the neckline, worn over track pants—which might sound overly casual until you notice the beauty in the incredible details, such as fabrics that have been hand-cut with pinking shears and sewn so that each layer is visible.

"My dresses usually have pockets in them, because I'm taking into consideration the realities women face today," Rogge says. "Everybody needs to put their phone somewhere."

There are many reasons why a more street-wear-influenced aesthetic for evening might be appealing to a younger generation that has grown conditioned to challenging the rigid, conventional thinking of the past, particularly the kind that has led the world into the political, environmental, and societal muck we find ourselves in now. It's not that formality has been canceled in a post-pandemic world, exactly, but more that priorities have changed. Younger, independent-leaning brands like Magda Butrym, Interior, Area, and The Attico each take different approaches, some more high-minded than others, but none read as fussy.

Del Core, a new label that stirred up enormous buzz with its February debut in Milan, is a good example: The designer Daniel Del Core, who had previously been dressing celebrities at Gucci, shares an affinity for the natural world with the late Alexander McQueen. He cited mushrooms and dewdrops as inspirations behind the pleats and crystal embellishments of his otherworldly gowns, some trimmed with faux plumage made from recycled materials



CLOCKWISE FROM TOP: GABRIELLE UNION WEARS INTERIOR; LOOKS FROM DEL CORE'S FALL 2021 SHOW.



and others covered in pleated fans—an idea described in his show notes as “mutant glamour.” “Evolution and adaptability are survival strategies that lead to constant reinvention,” he wrote of the collection, which may help explain why, even at an uncertain time for business prospects, we are seeing the emergence of a wide array of interesting new designer labels. High school friends Jack Miner, who once designed a collection called Hecho and previously worked in operations for Bode, and Lily Miesmer, who worked with her cousins Pookie and Louisa Burch at Trademark, started the New York-based label Interior in 2020 with a changing lifestyle in mind. One of their ideas for evening is a lovely oversize silk “dinner shirt” with hand-beading and embroidery that barely flicks at

A LOOK FROM MERYLL ROGGE.



primness; another is a silk taffeta “pajama dress” that is self-explanatory in its rejection of the rules of after-five.

“Whatever desire people used to suppress because it broke with convention—that inhibition has lost its grip,” say Miner and Miesmer, Interior’s co-creative directors. “We think people feel so much freer to dress how they actually want to dress now. If their truth is cashmere sweatpants and a really beautiful silk shirt for evening, then so be it.”

Miner and Miesmer are among the designers who explicitly believe that fashion is changing as a result of the pandemic, especially as comfort has become the new standard. Balancing that with the need for self-expression is something that could result in exciting new directions for design. “As cities wake up and come back to life, people are going to pick and choose their favorite aspects from both realities and ditch the rest,” Miner and Miesmer say. But there will still be room for fantasy, which is why they also included an outrageous dress made of hundreds of silk strips knitted together in tiers, some of them chiffon and others satin, as an ode to glamour. (“We wanted to celebrate life and make something joyful.”)

Retailers are also seeing a shift toward practicality in their customers’ buying habits. “Multifunctional evening items are definitely a big trend,” says Tiffany Hsu, fashion buying director at Mytheresa. “People want to dress up and have fun, but they don’t want to buy something and wear it only once.” She is keen on items that can be styled more casually and that evoke a sense of effortlessness, citing labels like Magda Butrym, Jacquemus, The Attico, and Alessandra Rich as evocative of the new attitude in eveningwear. Katherine Greenberg, Neiman Marcus’s general merchandising manager and VP of women’s apparel, notes that her customers have “developed an appreciation for a less classically formal and rule-based style of dressing, while remaining distinctively themselves,” with new-school evening lines like 16 Arlington doing particularly well.

“IF YOU’RE NOT ENJOYING IT ON A PERSONAL, EMOTIONAL LEVEL, THEN WHY BOTHER?”

—Jack Miner and Lily Miesmer of Interior

Looking at the bigger picture, the question for designers is whether changing consumer habits will become permanent. Rogge, for one, believes that any comparisons to a postwar boom for fashion are premature. “I’m a bit pessimistic in that I don’t think this is going to lead to massive changes in behavior,” she says. “I just hope that people are going to be more aware of the climate and racial issues.” Working from home in the countryside, she notes, was a decision she made well before the pandemic, because she is self-financed and the rent in a big city would have been equal to her fabric budget. “The inspiration has not really changed,” she says. “It’s just about the way of life—it’s much more simple and focused.”

Likewise, Miner and Miesmer say that changes are coming from within—hence the name Interior, which they say reflects our shared inner emotional state. “It’s not about a look being correct,” they say. “It’s about individuals listening to their intuition and realizing that fashion is a construct, that there are no rules. And if you’re not enjoying it on a personal, emotional level, then why bother?” ■

CHILL Session

Ski style is all over our feeds—and the fall 2021 runways.



CLOCKWISE FROM TOP: LINDSEY VONN IN THOM BROWNE'S FALL 2021 FILM; A LOOK FROM MIU MIU FALL 2021; SNOW MASK, LOUIS VUITTON, \$1,230, LOUISVUITTON.COM.



FROM LEFT: LUXURY CONSULTANT AURETA THOMOLLARI IS ONE OF MANY SLOPESIDE INFLUENCERS; CHANEL'S FALL 2021 TAKE ON SKI OVERALLS.



You might know fashion fixtures like Giovanna Engelbert and Caroline Sieber for their presence in front rows, at haute dinners, and on red carpets. But they've recently found a way to make another venue runway-ready: the mountaintops, where Swarovski creative director Engelbert, for one, has snapped herself showing off high-flying ski outfits. (She even shared a chic unboxing: Moon Boots emblazoned with the brand's signature crystals.)

In keeping with this elevated vision of skiwear, the slopes have become an actual runway, not just an Instagram one. At Miu Miu, the cast decamped to the Dolomites wearing Miuccia Prada's takes on everything from parkas (in iridescent pastels) to snow boots (quirkily fuzzy and thigh-high). For Thom Browne's fall 2021 film, Olympian Lindsey Vonn virtually slalomed around models who were clad in looks like puffer gowns. And while Gabriela Hearst's debut show for Chloé took place in Paris, not Val d'Isère, the earth tone-centric collaboration with Moon Boot that appeared on her runway would certainly be worthy of both venues.

Haute mountaintop looks have fulfilled a thirst for glamour during a time when events (and their attendant eveningwear) have been in short supply. Lifelong skier Aerin Lauder has noticed a lot more fashion people getting into her longtime hobby over the past year and a half. "Since we weren't getting dressed for the office or for large-scale events, people turned toward dressing for places or activities that they could go to," she says. "At a point when we weren't able to go anywhere else, being surrounded by nature took on a whole new meaning." Lauder, who favors pieces from beloved standby Moncler and up-and-coming brands like Erin Snow and Perfect Moment, has been enjoying the way ski style has proliferated in her circle. "It was interesting," she says, "to see how [people] expressed their style through a different outlet."

While there's no shortage of high-performance labels popping up, ski influences have also made firm inroads into ready-to-wear. Chanel's fall collection, for example, featured old-school ski sweaters and puffer overalls that would feel equally at home on the streets or on black diamond trails. And as winter approaches, retailers are going full tilt toward the trend. (For example, Net-a-Porter's dedicated ski shop carries sophisticated skiwear from Chloé and Fendi that works just as well après the main event.) Katherine Greenberg, the general merchandising manager and vice president of women's apparel at Neiman Marcus, believes the look is equally appealing to those who aren't chalet-bound. The store's most successful ski brand is the high-performance-meets-high-fashion Moncler Grenoble collection, and it will carry the style-cred-heavy Moncler Genius line (which has included collaborations with Simone Rocha and Craig Green) in five of its stores as well as online. This coming winter, Neiman Marcus also plans to host experiential pop-ups inspired by skiwear and featuring up-and-coming brands like Postcard and Shoreditch Ski Club. It might be the closest you can get to high-altitude glamour without a lift ticket. —VÉRONIQUE HYLAND



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CLOCKWISE FROM TOP: GARCIA AND KORS AT NYFW IN 2015; KORS IN HIS BELOVED NEW YORK CITY IN 2011; HIS FALL 2021 SHOW, WHICH STARTED AT SARDI'S AND ENDED AT THE SHUBERT THEATRE, WAS A TRIBUTE TO BROADWAY.



Michael Kors ♥s New York

On his *40th anniversary*, the designer talks to Nina Garcia about celebrating *the city where he made his name*.

NINA GARCIA: Your fall collection was a tribute to Broadway. How did that love affair begin for you?

MICHAEL KORS: The first musical I ever saw was *Annie Get Your Gun*, with Ethel Merman. I was five years old. I had no idea who Ethel Merman was. I was knocked out—loved it. And I think I loved the fact that for however long, you're transported somewhere else.

GARCIA: You started with the best of the best.

KORS: It's as if the first dress you ever wore was couture. And the funny thing is, it does come full circle. The most iconic song among many in that show is "There's No Business Like Show Business." So when we were talking to Rufus Wainwright [who performed at Kors's show], I said, "I want it to be a love letter to New York, to performance." Fashion is like the entertainment business. Sometimes it beats you up, but there's no business like show business.

New York has always been such a colorful picture, and the pandemic drained the color out. Because our office is in Midtown and we go to the theater so often, all of a sudden I felt like the heartbeat of New York City was not fully stopped,

but really slowed down. And so that's why I said, "You know what? This has got to be about stepping out again and making everything a special occasion."

GARCIA: That was a phenomenal collection. It was all the very best of Michael, and you felt the inspiration of Broadway in it. Not many designers have the ability to transport us like you do. You've taken us to Aspen, to St. Barts, to Capri. You've taken us to Broadway. You have the ability to be a storyteller on the runway without all the artifice. You don't need all the set designs; it's just the music. It's your clothes. It's the way you put that show together. But I do know, even though you've taken us to all these destinations, that your first muse and your forever muse is New York.

KORS: Always. Where was life the fastest first? Here in New York. And of course, during the pandemic, all of us had gotten used to running so quickly, and suddenly we stopped ourselves. I think it made everyone more appreciative so that when you're going back to the office, it's a special occasion. You're going to want to stand out and look fucking fabulous. I don't think anyone's going to want to go to the theater anymore wearing flip-flops. I also feel like eating outside has brought the idea

of street theater to a whole new level. We joke that when we go out to dinner, I want to bring number cards like I'm at the Olympics: "10s across the board." It's like you're watching a voguing exhibit.

GARCIA: You always find the silver lining. And you always bounce back stronger, Michael. Just like the city.

KORS: My favorite person in the theater is always going to be Stephen Sondheim. And of course Sondheim said it best: "I'm still here." You just keep going.

GARCIA: Did you ever think, "I'm going to have a business for 40 years?"

KORS: Honestly, I still feel 22. To me, the ultimate modern fable is *Working Girl*. When I met Melanie Griffith, I said to her, "I'm a little Tess McGill." And she said, "What do you mean? You have a head for business and a bod for sin?" And I said, "The point of the character was that Tess McGill was always thinking of new ways to do things. And I think it's a very New York attitude. Mike Nichols made that movie knowing that New Yorkers don't take no for an answer."

GARCIA: If I were a tourist coming to New York, what would you put on my to-do list?

KORS: You've got to go to Yankee Stadium and see a game, and eat on Arthur Avenue in the Bronx afterward. Then have a Sunday brunch of bagels and smoked salmon: If you're uptown, Barney Greengrass. If you're downtown, Russ & Daughters. Have a cocktail at the Carlyle, then go to Bergdorf Goodman and run through the main floor and feel like Barbra Streisand in a television special. Then head downtown and get lost in the West Village, and sing a Broadway tune at Marie's Crisis. Head

down to Chinatown for dim sum. Walk across the Brooklyn Bridge, because it's the most stupendous thing to do, and go to the Promenade in Brooklyn Heights and look at the skyline. And you've got to go to Coney Island. My great-grandmother lived there, and I grew up going. Talk about the amalgamation of different people. Nothing more fabulous. So yeah, I would be that weird mix. I'd be Bergdorf's and hot dogs.

GARCIA: What is the future of New York?

KORS: I think we're going to see creativity explode from young people. I think people are going to be able to actually move back into the city. It'll be more affordable. Young entrepreneurs and creative people will be able to start their own businesses. And I think we're going to see this resurgence of youth. Because I have to say, when I'm out on the streets in New York, what an incredible moment to be 25 here and see the city coming back to life. When people say to me now, "When you moved to New York, weren't you afraid?" I say, "No, I was excited at the possibility." Anything could happen.

GARCIA: What would you tell all those people who left New York and are thinking about coming back?

KORS: We need everyone to be here to celebrate the amazing possibility of this city. And that goes for cities all around the world. For me, I still get a heart rush when I am on the Long Island Expressway, getting to the Queens-Midtown Tunnel, because when I was growing up in the suburbs, New York City meant anything was possible. We need everyone to

realize that the magic of all of that creativity and energy is something you can't duplicate. So you've got to come back.

NEW YORK, MICHAEL KORS STYLE

Favorite Broadway Shows

A Chorus Line
Gypsy
Sweeney Todd
Anything by Stephen Sondheim

NYC Playlist

Billy Joel, "New York State of Mind"
Liza Minnelli, "New York, New York"
Jay-Z featuring Alicia Keys, "Empire State of Mind"

NYC Streaming Queue

Taxi Driver
Breakfast at Tiffany's
The Godfather
Annie Hall

Top Three Elements of NYC Style

A great coat
Standout shoes
The perfect bag



CLOCKWISE FROM LEFT: KORS CELEBRATING HIS 30TH ANNIVERSARY WITH BETTE MIDLER IN 2011; KORS AND HUSBAND LANCE LEPERE TAKE IN A YANKEES GAME IN 2018; THE DESIGNER'S TICKETS TO *HELLO, DOLLY!* FROM 1967.



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\$3,500, SELECT DIOR
BOUTIQUES NATIONWIDE

Small Wonder

Tiny though it may be, this bag packs plenty of envy-inducing punch per square inch. In cool mint green, the Micro Lady Dior is the pint-size hit of the season.



Accessories



COLLAGE: ANNA BU KLIEWER; NECKLACE: COURTESY OF THE DESIGNER.

SWAN SONG

The Polish painter Tamara de Lempicka held one credo close to her heart: "Do not copy. Create a new style." The artist, with her insistence on originality, inspired Bulgari's Diamond Swan necklace, which draws on a common motif that served as a symbol of femininity in the work of de Lempicka and her Art Deco contemporaries. The long-necked creatures are brought to life with pink-diamond eyes and diamond and mother-of-pearl wings that manage, thanks to the Roman house's ingenious craftsmanship, to appear as light as air.

HIGH JEWELRY MAGNIFICA NECKLACE, BULGARI, 800-BULGARI.

EXPLORERS' CLUB

MODEL: PHOTOGRAPHED BY ROYAL GILBERT (STYLED BY NARIMAN JANGHORBAN); REMAINING IMAGES: COURTESY OF THE DESIGNERS; FOR DETAILS, SEE SHOPPING GUIDE.

1



2



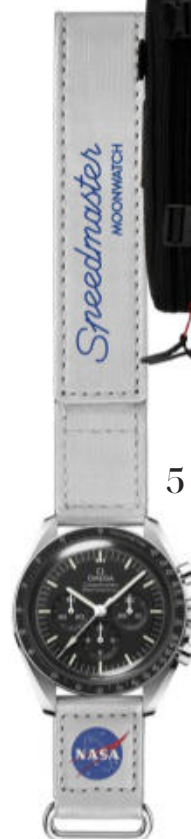
3



4



5



6



12



11



9



10



1. NECKLACE, MISSONI, \$500, MISSONI BOUTIQUES NATIONWIDE
2. GLOVES, PRADA, PRADA.COM
3. BOOT, VERSACE, \$1,125, VERSACE.COM
4. BACKPACK, BALenciAGA, \$1,750, BALenciAGA, NYC
5. SPEEDMASTER MOONWATCH, \$6,300, STRAP, \$190, OMEGA, OMEGAWATCHES.COM
6. SCARF, ISABEL MARANT, \$370, ISABELMARANT.COM
7. ENGRAVED BOTTLE WITH TEA FILTER, MARINE SERRE, \$250, MARINESERRE.COM
8. SKI MASK, LOUIS VUITTON, 866-VUITTON
9. WATCH, ROLEX, ROLEX.COM
10. BELT, MAX MARA, \$575, MAXMARA.COM
11. BOOT, DIOR, \$1,490, DIOR BOUTIQUES NATIONWIDE
12. BINOCULARS HANDBAG, MOSCHINO COUTURE, \$2,675, MOSCHINO BOUTIQUES NATIONWIDE

7



8



Accessories

2

1. NECKLACE, SAUER, MODAOPERANDI.COM
2. RING, DIOR, \$660, DIOR BOUTIQUES NATIONWIDE
3. BOOT, SCHIAPARELLI, SCHIAPARELLI BOUTIQUES
4. EARRING, SAMUEL FRANCOIS JEWELRY, \$1,700, SAMUELFrancois JEWELRY.COM
5. HANDBAG, LOUIS VUITTON X FORNASETTI, \$3,800, LOUISVUITTON.COM
6. BOOT HANDBAG, MOSCHINO COUTURE, \$895, MOSCHINO BOUTIQUES NATIONWIDE
7. TOTE BAG, LOEWE, \$1,650, SELECT LOEWE BOUTIQUES

SCHIAPARELLI HAUTE COUTURE

Hello, Dalí

Melting-clock pendants? A boot as a bag? It's all par for the course in a Surrealist season that would make Salvador (and Schiaparelli herself) proud.

6

5

4

3

COURTESY OF THE DESIGNERS.



VERSACE

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VERSACE

BELK DILLARD'S MACY'S



TREASURE TROVE

Pomellato's La Gioia collection fuses the best of past and present.

RIGHT: HIGH JEWELRY LOCK CHAIN NECKLACE, POMELLATO, AVAILABLE FOR VIEWING UPON REQUEST IN POMELLATO BOUTIQUES NATIONWIDE; TOP LEFT: THE BRAND'S TASSEL TIE CHAIN NECKLACE; CENTER: THE MAKING OF THE LOCK CHAIN NECKLACE.

Whether it's *la dolce vita* or *sprezzatura*, the Italians have infinitely better terms for states of being than we do. See also: *la gioia*, which simply sounds more ravishing than plain old "joy." It makes the perfect moniker for Pomellato's second collection of high jewelry, which comes complete with not only happy-making gems, but plentiful sustainable cred, too, since elements of vintage jewelry from the archives have been worked into many of the current creations and given a new lease on life.

Pomellato creative director Vincenzo Castaldo, who often cites travel as his inspiration, decided to use his grounded time to journey into the house's history, embarking on what he calls "a deeply personal voyage into the treasures of our past." His archive dive spawned pieces like the Lock Chain necklace at right, which plays on the house's signature chain motif with randomly alternating yellow and white gold links, culminating in a diamond-studded functioning padlock.

And after talking to the artist and designer Sheva Fruitman, Castaldo decided to incorporate actual vintage items into the collection, such as the early-'90s Byzantine cross featured in the house's Bavarole Trittico necklace. Sabina Belli, the brand's CEO, calls it an act of "re-loving" these house icons, something that she says "reflects Pomellato's values and the Kering Group's commitment to sustainable development." After all, who doesn't love a rekindled romance?—VÉRONIQUE HYLAND

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Shop



FASHION, *Forward*

Don't let the season's more *audacious trends* deter you from trying something new. We'll show you how it's done, starting with four front-runners.

COURTESY OF THE DESIGNER.

LOEWE

Shop



Electric LADYLAND

A statement coat or blouse atop neutrals offers the perfect entree to *fall's more daring prints*. Want more? Mix patterns for a power-clash effect.



1. Top, Colville, \$995, colville.com.
2. Necklace, Jacquie Aiche, jacquieaiche.com.
3. Shorts, Matériel, \$499, materielbilisi.com.
4. Boot, Ulla Johnson, \$895, ullajohnson.com.
5. Handbag, TL 180, \$550, tl180.com.



1. Sweatshirt, The Elder Statesman, \$515, elder-statesman.com.
2. Mom Grass Hemp CBG Preroll 5 Pack, Dad Grass, \$35, dadgrass.com.
3. Handbag, Merlette, \$480, merlettenyc.com.
4. Boot, Loeffler Randall, \$395, loefflerandall.com.
5. Trousers, Emilio Pucci, \$1,320, emiliopucci.com.



RIANNA + NINA



1. Kimono, Rianna + Nina, \$2,105, riannaandnina.com.
2. Earrings, Bondeye Jewelry, \$1,550, bondeyejewelry.com.
3. Clutch, Missoni, \$570, Missoni boutiques nationwide.
4. Ring, Sauer, kirnazabete.com.
5. Flat, 8 by Yoox, \$70, yoox.com.



1. Necklace, Agmes x Simone Bodmer-Turner, \$270, agmesnyc.com. 2. Bustier top, \$1,380, skirt, \$1,980, Khaite, khaite.com. 3. Chanel Le Vernis Longwear Nail Colour in Blanc White, \$28, chanel.com. 4. Sandal, Neous, \$695, neous.co.uk.



1. Dress, Dolce & Gabbana, \$2,371, mytheresa.com. 2. Earring, Charlotte Chesnais, \$440, charlottechesnais.fr. 3. Coat, Herno, \$970, herno.com. 4. Handbag, Loewe, loewe.com. 5. Mule, Amina Muaddi, \$650, aminamuaddi.com.



1. Dress, St. John, stjohknits.com. 2. Earrings, Jenna Blake, jennablake.com. 3. Boot, Gianvito Rossi, \$1,675, gianvitorossi.com. 4. Handbag, Maison Margiela, \$2,480, maisonmargiela.com.

JACQUE AICHE NECKLACE, MATÉRIEL SHORTS, THE ELDER STATESMAN SWEATSHIRT, AND KHAITE BUSTIER TOP AND SKIRT: COURTESY OF MODA OPERANDI; DOLCE & GABBANA DRESS: COURTESY OF MYTHERESA; REMAINING IMAGES: COURTESY OF THE DESIGNERS; FOR DETAILS, SEE SHOPPING GUIDE.



THE
VIBE

Feminine MYSTIQUE

*Body-con silhouettes in leopard and leather are timeless. Punctuate them with the perfect pumps and some choice jewelry for a fresher take on the *femme fatale*.*



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Shop



Boss LADY

A structured look needn't mean suiting as we've long known it. *Deconstructed tailoring* and *unexpected proportions* take the boredom out of the boardroom.



1. Blazer dress, Anna Quan, \$755, annaquan.com. 2. Tom Ford Lip Color Satin Matte in Fame, \$56, tomford.com. 3. Sunglasses, Vada, \$495, vadajewelry.com. 4. Handbag, Stella McCartney, \$2,100, stellamccartney.com. 5. Mary Jane pump, Le Monde Beryl, \$620, lemondeberyl.com.

1. Earring, Maria Tash, \$1,190, mariatash.com. 2. Cropped blazer, Peter Do, \$1,600, ateliernewyork.com. 3. Bodysuit, Burberry, burberry.com. 4. Lace-up shoe with ankle bracelet, Jil Sander, \$930, matchesfashion.com. 5. Skirt, Subtle Studios, \$525, modaoperandi.com.

1. Earrings, Paula Mendoza, \$280, paulamendoza.com. 2. Jacket, Yuzefi, \$727, modaoperandi.com. 3. Bra, Araks, \$125, araks.com. 4. Sandal, Fendi, \$1,390, fendi.com. 5. Trousers, Another Tomorrow, \$490, anothertomorrow.co.



1. Earring, Alexander McQueen, \$535, matchesfashion.com. 2. Jacket, Alessandra Rich, \$2,280, alessandrarich.com. 3. Skirt, Diesel, \$495, diesel.com. 4. Blouse, Isabel Marant, \$665, isabelmarant.com. 5. Ring, Miu Miu, \$1,120, miumiu.com. 6. Boot, The Attico, \$995, theattico.com.



1. Jacket, Simone Rocha, \$1,795, simonerocha.com. 2. Necklace, Hermès, \$300, hermes.com. 3. Bra top, Fleet Ilya, \$501, fleetilya.com. 4. Lace-up shoe, Marni, \$1,090, marni.com. 5. Skirt, Molly Goddard, \$740, mollygoddard.com.



1. Earrings, Of Rare Origin, \$700, ofrareorigin.com. 2. Jeans, Vivienne Westwood, \$355, viviennewestwood.com. 3. Jacket, Balmain, balmain.com. 4. Boot, Rick Owens, \$1,665, ssense.com. 5. Sweater, Guess, \$89, guess.com.

ANNA QUAN BLAZER DRESS, PETER DO BLAZER, AND SUBTLE STUDIOS SKIRT: COURTESY OF MODA OPERANDI; JIL SANDER SHOE AND ALEXANDER MCQUEEN EARRING: COURTESY OF MATCHESFASHION; RICK OWENS BOOT: COURTESY OF SSENSE; REMAINING IMAGES: COURTESY OF THE DESIGNERS; FOR DETAILS, SEE SHOPPING GUIDE.



ALEXANDER MCQUEEN

THE
VIBE

New ROMANTICS

Edgy, abstract florals and tough leather toppers counter the primness of these fantastical pieces.

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THE
LOOK

WINGING IT

Fierce liner married mod with punk
at the Chanel cruise show.

COURTESY OF THE DESIGNER.

Part Edie Sedgwick, part Joan Jett, the heavy liner at Chanel's cruise 2022 show went beyond the top and bottom lashes—raising the punk quotient with a pair of extended, parallel wings. To keep the look precise, select a formula that's smudge-resistant, like Chanel Stylo Yeux Waterproof Long-Lasting Eyeliner in Noir Intense (\$34). Rock on.—**MARGAUX ANBOUBA**

WORTH *a* SHOT

Doctors are using neurotoxins like Botox to *plump lips, soften jawlines, and even extend your blowout*. Should you try it?

During a recent appointment with Manhattan dermatologist Michelle Henry, MD, I complained about my TMJ (aka temporomandibular joint syndrome) and she suggested I try Botox—a treatment that’s become quite common in offering temporary relief. While neuromodulators like Botox, Dysport, Jeuveau, and Xeomin are typically used (and FDA-approved) to treat wrinkles, they are now frequently administered off-label for a host of other reasons. But is it safe?, I wondered. “A [drug] company can’t promote or advertise off-label usage,” explains Manhattan plastic surgeon Sachin M. Shridharani, MD. “But if a doctor sees a need and understands the drug and its dosing, he or she is permitted to use it for other purposes, but needs to explain that to patients and obtain an off-label consent.” As for risks, most doctors say they’re typically the same ones you’d face using a neuromodulator for any FDA-approved cosmetic purpose—namely bruising, swelling, or muscular atrophy. If the risks run beyond those, a conscientious doctor will share that information with you—which is why choosing the right injector is very important. “Training matters,” says Manhattan dermatologist Dendy Engelman, MD. “You want to look for a board-certified dermatologist or plastic surgeon, see before-and-afters of their work, and trust your gut.” So, what off-label uses might you benefit from? We asked nine board-certified doctors to share some of their most popular tricks.

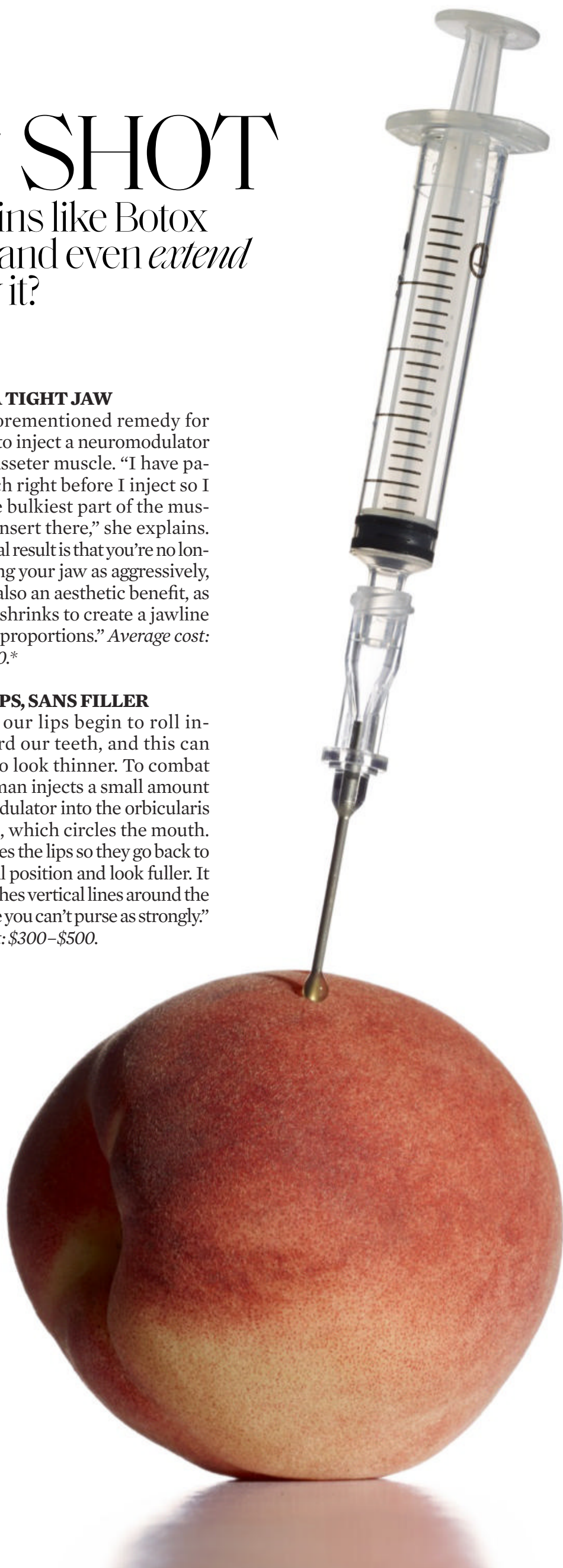
—MARGAUX ANBOUBA

LOOSEN A TIGHT JAW

Henry’s aforementioned remedy for jaw pain is to inject a neuromodulator into the masseter muscle. “I have patients clench right before I inject so I can feel the bulkiest part of the muscle, then I insert there,” she explains. “The medical result is that you’re no longer clenching your jaw as aggressively, but there’s also an aesthetic benefit, as the muscle shrinks to create a jawline with better proportions.” *Average cost: \$500–\$1,200.**

PLUMP LIPS, SANS FILLER

As we age, our lips begin to roll inward toward our teeth, and this can cause lips to look thinner. To combat this, Engelman injects a small amount of neuromodulator into the orbicularis oris muscle, which circles the mouth. “This releases the lips so they go back to their natural position and look fuller. It also diminishes vertical lines around the lips, because you can’t purse as strongly.” *Average cost: \$300–\$500.*



*All prices quoted in this story are averages, unless otherwise noted, and vary depending on the space of the area treated, the amount of neurotoxin used, and regional pricing.

DIMINISH LARGE PORES AND REDNESS

After noticing that her patients with oily skin looked less shiny after getting Botox, Papri Sarkar, MD, a dermatologist in Brookline, Massachusetts, realized the injections were tempering sebum production. She now offers a treatment called Micro-Botox, injecting Botox superficially all over the face to diminish excess oil. “This can make a big difference for patients with oily skin or rosacea. It smooths the surface of the skin, reduces pore size, and leaves the skin less slick,” she explains. Since the procedure can involve up to 100 injections, Sarkar recommends a topical numbing cream beforehand, adding that some patients may experience redness and swelling for up to 20 minutes post-treatment. *Average cost: \$500–\$1,200.*

TAME FLARING NOSTRILS

When her office reopened post-quarantine, Beverly Hills dermatologist Ava Shamban, MD, says she saw a significant uptick in patients complaining about their nostril size—the likely result of seeing their faces on countless video calls. Fortunately, she had an easy fix. “I inject Botox once on each nostril to reduce the width and eliminate flaring. This may also offer better nasal protection from pollen and dust,” she explains. *Average cost: \$400 and up.*

TIGHTEN A SAGGY CHIN

As skin grows slack with age, creases and crepiness can develop on the chin. “The good news is it doesn’t take much neurotoxin to make a big impact on chin dimpling,” says Corey L. Hartman, MD, a dermatologist in Birmingham, Alabama. “I typically inject superficially at two different sites, targeting the muscle on the tip of the chin that causes the skin above it to pucker. After the treatment, a patient’s skin looks smooth, and there’s no more of that orange-peel appearance.” *Average cost: \$80–\$130.*

SLIM DOWN CALVES

Using a neuromodulator to refine and slim the shape of the lower legs has, historically, been more common in Asia than the U.S., says Manhattan dermatologist Dhaval Bhanusali, MD, but recently he’s had more conversations with patients about calf slimming options. “I always warn about the risks, which can include local pain, tenderness, and weakening of the muscle. But if the patient is a good candidate, it typically takes two sessions to see results. I start with 20 to 30 units at the first session, then add accordingly for the second.” *Average cost: \$600 and up per session.*



“A [drug] company can’t promote or advertise off-label usage. But if a doctor sees a need and understands the drug and its dosing, he or she is permitted to use it for other purposes.”

—Sachin M. Shridharani, MD

WASH HAIR LESS

Botox is FDA-approved for hyperhidrosis (excessive sweating) in the underarms, but doctors now use it to quell excess perspiration elsewhere, too. “I started using Botox in the scalp 10 years ago, and the first time I tried it was nothing short of miraculous. It reduces the amount of sweating and oil on the scalp, and it may enable you to wash your hair less often,” says Manhattan dermatologist David Colbert, MD. “I use really tiny needles—smaller than those used in acupuncture—with Botox, and make 21 pinpricks across the scalp. It doesn’t work for everybody, but 90 percent of the people I’ve done it on have been happy.” *Average cost: \$2,400.*

DRY SWEATY PALMS

Similar to Colbert’s scalp treatment, Manhattan dermatologist Barry Goldman,

MD, uses neuromodulator injections in the palms and soles of the feet to minimize perspiration and clamminess there. “There’s a rumor that the sweating will reroute to other areas when you get this treatment, but I haven’t seen that happen in the 20 years I’ve been doing it,” Goldman says. *Average cost: \$2,000.*

TAPER THE NECK

When you hold a lot of tension in the neck, the trapezius muscle can tighten and increase in size. To alleviate discomfort, as well as slim a ropy neck, Shridharani injects a neuromodulator into “the thickest part, called the ‘muscle belly,’” he explains. “It can be anywhere from 5 to 15 tiny pinpricks, depending on the neck size, and it may take a few treatments for the full effect. But the physical and aesthetic benefits can be quite dramatic.” *Starting cost: \$1,000 per session.* ■



IN ALL HER GLORY

Actress and activist Shay Mitchell is the face of Cacharel's newest fragrance, Yes I Am Glorious.

#showyourglow
#yesiamglorious



Cacharel Yes I Am Glorious Perfume

After a successful partnership with Cacharel for the launch of Yes I Am Fabulous, it was easy for Shay Mitchell to continue the conversation with the brand's latest addictive scent, Yes I Am Glorious. "When I'm selecting a perfume, I'm looking for one that gives me an 'imaginary sparkle,'" Mitchell says. "And Cacharel does a really good job at that, especially with Yes I Am Glorious." Mitchell's favorite of the Yes I Am collection, Yes I Am Glorious blends elements of ripe peach and fragrant magnolia with a creamy base of vanilla milkshake, all encased in a shimmering, lipstick-topped, quilted-glass bottle.

According to perfumer Adriana Medina, who crafted the scent, those notes were chosen to create in the wearer feelings of self-confidence and empowerment, two sentiments that are also important to Mitchell. "I love the fact that all of Cacharel's messaging is about strong women," she says. "Even when coming up with this campaign, they were like, 'Well, what do you think it should be?' And they really took my input into consideration."

As the mother of a young daughter, Mitchell is particularly keen on ways women can lift one another up. "I want to teach Atlas to leave this world a better place than when she came into it," Mitchell says. "So being able to work with a company like Cacharel that stands for female empowerment is just the best thing."

SCAN TO BUY



Yes I Am
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Yes I Am

GLORIOUS

THE NEW FRAGRANCE
with Shay Mitchell

cacharel



Hit Refresh

These luxe fall finds will help restore your skin, hair, and mood.

1. KORRES SANTORINI GRAPE VELVET SKIN DRINK, \$48, KORRES.COM

"This elixir quenches thirsty skin with resveratrol and grapeseed oil for a supple but not shiny complexion. It's perfect for daytime."—*Laura Sampedro, Deputy Managing Editor*

2. REVITALASH LASH & BROW MASQUE, \$49, REVITALASH.COM

"I love a lash lift and brow tint, but both can be drying. This mask restores health to the hair; just comb it through lashes and brows, leave on for 15 minutes, then rinse off."—*Margaux Anbouba, Beauty Editor*

3. ROSE INC SOFTLIGHT LUMINOUS HYDRATING CONCEALER (\$30) AND RADIANT REVEAL BRIGHTENING SERUM (\$72), ROSEINC.COM

"The only thing I love more than the subtle radiance I get from these complexion products is the minimalist packaging—it's ELLE Decor-worthy."—*Katie Becker, Beauty and Health Director*

4. DARPIN INTRAL DAILY RESCUE SERUM, \$90, DARPIN.COM

"Parisian brand Darphin is beloved by editors and beauty pros, and this calming serum

is a cult classic. Plus, 100 percent of the proceeds from its special pink-ribbon edition go to the Breast Cancer Research Foundation—an organization near and dear to me."

—*Nina Garcia, Editor-in-Chief*

5. LOEWE SOLO ATLAS, \$109, PERFUMESLOEWE.COM

"Solo Atlas, the newest addition to Loewe's Botanical Rainbow collection—shown here atop 001 Woman (clear) and Aire Sutileza (green)—is the perfect fall scent. Tangerine, neroli, amber, and frankincense achieve perfect harmony between cozy and fresh."—*MA*

6. ILIA FULLEST VOLUMIZING MASCARA, \$28, ILIABEAUTY.COM

"Finally, I've found a clean mascara that performs as well as my go-to brand. The nourishing formula makes my lashes look so long, two people asked if I had extensions."—*Amy Synnott, Executive Editor*

7. DIPTYQUE MILIES SCENTED OVAL, \$70, DIPTYQUEPARIS.COM

"This limited-edition scented wax isn't just a pretty object; it's also laced with energizing fig and cypress. I stash one in a drawer to keep my workout clothes smelling fresh."—*KB*



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Ashley, Building Operations Specialist

Piece Makers

The global *wig and extension market* is projected to reach \$13.3 billion by 2026, and the *whole world is cashing in*.

Wigs, weaves, and extensions aren't new: They've been used for decades (or, in the case of wigs, centuries) to augment or protect the hair. But in recent years, wigs haven't been part of most women's beauty arsenal—save for the occasional clip-in extension or costume-party wig. That all started to change during the pandemic, when “people had a lot of time to play with their hair,” says Shay Ashual, a celebrity hairstylist known for his flawless wig work. As we binged on YouTube and TikTok, wig and hairpiece tutorials took off (videos with the hashtag “wigs” have over 1.8 billion views on TikTok alone), and education led to experimentation. Suddenly, says Ashual, people realized wigs and extensions “were not so scary anymore.” In fact, many discovered that hairpieces could be surprisingly subtle, offering an easy way to pull yourself together before the next Zoom call.

“With extensions, your hair always looks good,” says Jessica Gillin, a stylist and extension specialist at the Jenna Perry Hair Studio in New York City. Gillin points out that most extensions require far less styling than natural hair because “you don't have to worry about blow-drying all the time, and they hold a style.” And as we emerge from our homes and return to our regularly scheduled activities, it looks as if hairpieces may be coming with us. ReportLinker projects the wig and extensions market will



THIS SHAY ASHUAL-DESIGNED WIG WAS INSPIRED BY 1940S-ERA POLISHED GLAMOUR.

increase at a 13-plus-percent compounded annual growth rate from now through 2026.

And there's good news for the uninitiated: A new crop of products promises to make the DIY experience less daunting. Waeve (thewaeve.com), a Black-owned start-up, demystifies wig buying by offering affordable styles crafted from both human and synthetic hair, along with links to YouTube tutorials packed with styling tips. Each wig also comes with everything you need to get a personalized fit—no professional wigmakers or extension specialists needed.—KHALEA UNDERWOOD

HIGH-TECH HAIR

IS AI THE FUTURE OF WIGS?

This month, a new online brand called Hairtelligence is launching that will enable customers to create affordable, bespoke wigs from the comfort of their own homes using artificial intelligence. Developed by a quartet of female cofounders

whose CVs are packed with impressive credentials (two MIT PhD candidates, two MBAs from the Wharton School, and stints at Google, Amazon, and IBM), Hairtelligence uses an AI brain to process client selfies through ever-evolving algorithms.

The result: a perfect-for-you wig, created in less than a week. Just as noteworthy? Hairtelligence designs, crafted with real human hair and custom-fit caps, range in cost from \$400 to \$750, well below most comparable options.—KATIE BECKER

CHRIS COLLIS

NOURISH. SHINE. VOLUME. PLAY FAVORITES WITH YOUR HAIR.



Rarefied Air

When Louis Vuitton's in-house perfumer *reimagined the way* fragrances are constructed, the label called on Frank Gehry to design a *worthy bottle*.



LEFT: A TRIO OF SCENTS FROM LOUIS VUITTON'S NEW EXTRACTS COLLECTION.

You must learn the rules in order to break them. And one established rule of perfumery is that a scent will disappear if not constructed properly. "It's like a building: The first floor needs a big piece of wood, like patchouli," says Jacques Cavallier Belletrud, Louis Vuitton's master perfumer. "For the second floor, there is more light and often flowers. At the top, you have citrus or fruity notes."

Nine years into his tenure at Louis Vuitton, Cavallier Belletrud decided he wanted to break that rule. He went to LVMH chairman and CEO Michael Burke and executive vice president Delphine Arnault with an idea: Let's create a collection of *extraits* (extracts) that would pack 30 percent pure fragrance but wouldn't adhere to the traditional structure of base, middle, and top notes. Each scent in the new Extracts Collection would represent a fragrance family: floral, chypre, and amber, plus tricky categories like "fresh" and musk, which rely on volatile, ephemeral compounds.

As Cavallier Belletrud described how the scents would radiate with curves that bounced off each other rather than evaporate linearly, his bosses had an idea: Frank Gehry, the famed architect who designed Paris's Fondation Louis Vuitton museum, should collaborate on the new bottle. Gehry agreed and proceeded to break some rules too, stretching a shoulder of Louis Vuitton's Marc Newson-designed flacon and topping the asymmetric result with a billowing silver cap.

Dancing Blossom, the floral, presents a cloud of roses from Grasse, France, and Sambac jasmine from China. Cavallier Belletrud says the blend is "100 percent floral," a rarity because achieving longevity with florals alone is tricky. Symphony, the fresh scent, boasts an equally enduring mix of zesty bergamot, tart grapefruit, and piquant ginger, while Rhapsody (the chypre), Stellar Times (the amber), and Cosmic Cloud (the musk) each deconstruct their respective fragrance family traditions.

Wearing these scents is akin to entering the Fondation Louis Vuitton: Logic says it's just a building, but the strong emotion evoked tells you it's so much more.—JENNIFER G. SULLIVAN



ABOVE: MODEL OF A CURRENT GEHRY PROJECT IN TORONTO. RIGHT: CLOSE-UP OF A PAPER TREE IN GEHRY'S STUDIO THAT HELPED INSPIRE THE NEW BOTTLE CAP.

OCTOBER 2021

ELLEextra



A DIOR DAYDREAM

The Brooklyn Museum presentation of the *Christian Dior: Designer of Dreams* exhibition is curated by Florence Muller, Avenir Foundation Curator of Textile Art and Fashion at the Denver Art Museum, in collaboration with Matthew Yokobosky, Senior Curator of Fashion and Material Culture, Brooklyn Museum. The exhibition opens with a journey through time and space—Paris to New York. The House's multiple sources of inspiration—from Versailles to the splendor of flowers—are on display. Visitors may also discover dresses that have graced the most dazzling actresses, from Grace Kelly to Jennifer Lawrence.

ON VIEW FROM SEPTEMBER 10TH, 2021-FEBRUARY 20TH, 2022. TICKETS AVAILABLE ON [BROOKLYNMUSEUM.ORG](https://www.brooklynmuseum.org)



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CARE, INTERRUPTED

What happens when *breast cancer screening and treatment is delayed*? We're beginning to find out. By Kate Pickert

Like the rest of the world, Tanja Krupa had no idea what was about to happen. It was January 2020 and Krupa, a 41-year-old mother living outside of Detroit, was full of hope. She had a happy marriage and a thriving business running wellness workshops. A series of surgeries after a near-fatal car accident were behind her. She was living the healthiest life she had ever known, practicing yoga five days a week. She meditated. She avoided gluten, sugar, dairy, and caffeine. “I was finally at this place where it was like, ‘Oh my gosh, I’m full-on,’” Krupa says.

But that January, Krupa noticed something odd: a hard spot under her left areola. It’s probably a blocked milk duct, she thought. Seven years of nursing her children had taught her not to panic about such things. But in February, the hard spot was still there. So Krupa called her doctor, who referred her for a March mammogram at a local hospital. And then came COVID-19. Krupa closed down her business. Her husband, a school principal, suddenly had to manage a staff and student body in chaos. The couple’s children, then 4, 10, and 12, were at home full-time. The hospital that was supposed to schedule Krupa’s mammogram never called. Weeks of waiting to schedule her scan turned into months. When Krupa finally had the mammogram in June and a biopsy in July, doctors discovered she had invasive breast cancer that had been growing long enough to spread to a nearby lymph node. As the pandemic stretched on, Krupa underwent chemotherapy, surgery, and radiation. And because her breast cancer was a type fueled by estrogen, she also had hormone treatment that will continue for the next 5 to 10 years.

Last year, many women found themselves in similar circumstances as breast cancer diagnosis and treatment was delayed across the country. As these women return to the fold, oncologists are wondering if COVID-19 might provide lessons on how to improve early detection and treatment in the future. Rena Callahan, MD, an oncologist at the University of California, Los Angeles, says one of her patients had an abnormal mammogram before the pandemic and was advised to undergo another round of imaging three to six months later. “During COVID, that three to six months became a year,” Callahan says. Like Krupa, the patient was eventually diagnosed with breast cancer that had spread to her lymph nodes, and she was prescribed chemotherapy, a treatment she might have avoided with an earlier diagnosis. “I’m confident she will do fine, but this is probably not something that would have happened otherwise,” Callahan adds.

Although COVID-19 ravaged the country, killing more than 600,000 Americans, it also “presented a sort of natural experiment,” says Barnett Kramer, MD, a special adviser to the National Cancer Institute (NCI) and retired director of the NCI’s Division of Cancer Prevention: What exactly happens when cancer screening stops for several months and cancer care is disrupted? Dorraya El-Ashry, MD, chief scientific officer for the Breast Cancer Research Foundation, says doctors are projecting a surge of late-stage breast cancer diagnoses in the years ahead, as a result of delayed screenings during the pandemic. Screenings

slowed during the early months of the pandemic, as health care facilities tried to preserve resources for COVID patients and reduce exposure to the virus. In June 2020, NCI Director Norman Sharpless, MD, published an editorial in *Science* warning there could be nearly 10,000 extra deaths from breast and colorectal cancer by 2030 due to disruptions in screening and treatment. A study published in *The Lancet Oncology* the following month predicted breast cancer deaths in the UK could increase up to 10 percent in the next five years.

Undoubtedly, there will be some cancer deaths caused not by COVID-19, but *because* of it. Callahan says one of her patients with metastatic breast cancer contracted COVID last year. The patient was hospitalized and successfully treated for the virus, but while she was in the hospital, her cancer treatment had to be paused, and her disease progressed so much that she eventually died. Cases like these, along with those of women like Krupa, who had a palpable breast lump that was not investigated quickly, are what surgeon and oncologist Laura Esserman, MD, worries about most. “If you do have a bad cancer that’s growing quickly, waiting four or five months can be a problem,” says Esserman, director of the University of California, San Francisco Carol Franc Buck Breast Care Center.

She is less concerned about women who missed routine mammograms during the pandemic. Screening rates that plummeted in mid-2020 largely recovered by the end of the year. In addition, as Esserman points out, screening is not always the panacea many women believe it to be. She is a critic of the country’s breast cancer screening paradigm—a mammogram every year, beginning at age 40 for women of average risk—because, she says, it ignores the fact that the risk of developing breast cancer varies from woman to woman. She advocates a more personalized, risk-based approach and is investigating whether this strategy could save more lives by determining whether some women should be screened more often—using other tools like MRIs and ultrasound—while others could be safely screened less often, or not at all. “We have consistently made screening one-size-fits-all, which is just not very sensible,” Esserman says. “We can definitely do better than that.”

As for the pandemic’s impact on breast cancer in the years to come, Kramer says, “We don’t really know yet what the long-term consequences, if any, will be.” By spring 2021, Krupa’s black hair, which she lost during chemotherapy, had grown back. She had received a COVID-19 vaccine and returned to her role as a fast-pitch girls’ softball assistant coach. Her business was operating again. She was reclaiming her life. “Everyone is crawling back to the light again, flowing back into this changed world,” Krupa says. “But for some of us—breastless, numb, aching, bald, infertile, prematurely aged, weary, burned, poked, and now cancer-stamped—it’s a tougher return.”

Krupa’s treatments worked well and she is likely to survive her ordeal. But she can’t help thinking how things might have gone differently if she had been diagnosed sooner. Would the cancer have been caught before it spread? Would her tumor have been smaller when her treatment began? Her odds of surviving higher? She will always wonder. ■



FROM LEFT: SILVA AT HOME IN EXTREMADURA; THE EXTERIOR OF SILVA'S HOME, NAMED LA DEHESA DE ARRIBA.

NATURAL STATE

At home in the hills of *Extremadura*, supermodel *Eugenia Silva* gets back to her roots and shares one of *Spain's best-kept secrets*.

I knew exactly how I wanted to approach the renovation before it had even begun," says Eugenia Silva of the 17th-century farmhouse, or *finca*, in rural Extremadura, Spain, that she purchased while living in New York over a decade ago. The property, where Silva now spends the fall months with her family, sat dormant for nearly 10 years before work began. But for Silva, it was well worth the wait. "My whole family is from Extremadura, from one side or the other," she says. "My parents met in a village one summer where both my grandparents were vacationing." Silva's home was originally owned by her grandmother, Pepa, and her sister, but when her uncles later decided to sell it, she wasn't about to let it slip out of the family.

The Spanish-born model (and now also stylist) is renowned for her great taste, which extends well beyond fashion. From her sleek Madrid apartment, which channels the well-curated minimalism of Axel Vervoordt, to her breezy summer residence on the laid-back island of Formentera, Silva's spaces are at once a perfect reflection of their location and their owner's keen eye. In the case of her country home, Silva had generations of family history to draw upon.

"We used to [visit] this house when we were little, but it was an adventure because we didn't have running water or electricity," Silva recalls. "So we came for a few days just for the fun of it, bringing candles and fetching water from the mill using donkeys." Fast-forward a few decades, and Silva enlisted her architect brother to strip the structure to its original 17th-century bones, leaving the signature terra-cotta floors and vaulted plaster ceilings intact. She also hired friend and designer Luis Galliussi to help capture a

bit of the English country-house aesthetic she admires, ensuring that nothing was too “matchy-matchy or conservative.”

When it comes to entertaining, Silva favors a similar fuss-free approach, incorporating the bounty of the surrounding area. “We breed certified Iberian pigs, sheep, and cows,” says Silva, who prefers casual tapas to sit-down dinners and likes to keep a *jamón* for slicing and her grandmother’s favorite *ajoblanco* (white gazpacho) on hand. Conveniently, a cousin, Rafael Pío López, runs a catering company, El Yugo, that specializes in *asados* (barbecues) *al fresco*. The cooler months are also ideal for mushroom and asparagus foraging, with local restaurants making the most of these delicacies.

“Extremadura is not the most well known place in Spain,” says Silva, explaining how its under-the-radar status belies all it has to offer. Among her favorite local destinations: storied El Rinconcillo for some of the best in regional cuisine; La Plaza del Pueblo for its bars; the picturesque villages of Bienvenida and Llerena; and the nearby Roman ruins of Casas de Reina. Silva’s also a fan of Cerámicas Gallardo for its beautiful pottery, and says that artisans working with wicker and embroidery are easy to find. The Trasierra is a perfect base for exploring, located just over the mountain from Silva’s property. It offers a similar feel and can facilitate guided horseback rides throughout the countryside.

On her packing list? Riding boots and something comfortable for long sunset walks or morning runs, and cozy knits for curling up by the fire. “What I love about being in the country is that you can dress however you choose. It’s a bit like New York in that way,” Silva says. “Everything is accepted!”

—NAOMI ROUGEAU



CLOCKWISE FROM FAR LEFT: VAULTED CEILINGS LEND AN OPEN, AIRY QUALITY AND ALLOW SILVA’S CHERISHED ANTIQUES TO SHINE; SILVA’S COLLECTION OF LOCAL CERAMICS TAKES CENTER STAGE ABOVE THE MANTEL; ENTRY GATES TO SILVA’S PROPERTY, WITH HILLS LEADING DOWN TO SEVILLE.

“THE FALL LIGHT IN EXTREMADURA IS AMAZING, WITH THE MOST BEAUTIFUL PINK SUNSETS.” —Eugenia Silva



FROM LEFT: SILVA PREPARES A MEAL IN THE KITCHEN; A WELL-WORN PEDESTAL TABLE AND DISTRESSED LADDER-BACK CHAIRS ADD A RUSTIC FEEL TO THE DINING ROOM.



THE REMAKING OF MCKAYLA MARONEY

In an exclusive sit-down, the *Olympic gymnast and sex abuse survivor* says she is moving beyond the meme—and the trauma she secretly suffered for years—to *put her best face forward*.

BY ROSE MINUTAGLIO

PHOTOGRAPHED BY TAYLOR RAINBOLT

AN ALL-OUT SPRINT, a leap of faith, and a series of disorienting turns. Land gracefully, and you've just described the perfect vault. In the case of McKayla Maroney, you could just as well be talking about the last decade of her life.

Back at the 2012 London Olympics, the gymnast stuck the landing on a two-and-a-half twisting Amanar vault, one of the most impressive feats in the sport at the time. You may not remember. But you definitely remember her face on the second-place podium after landing on her butt during the individual vault finals. Pursed lips sagging slightly to the right, and dagger eyes—the same so-over-this scowl of someone in line at the DMV. The “McKayla Maroney Is Not Impressed” meme was born. Overnight, Maroney's face was Photoshopped next to everything from Beyoncé's baby bump to the Great Sphinx of Giza.

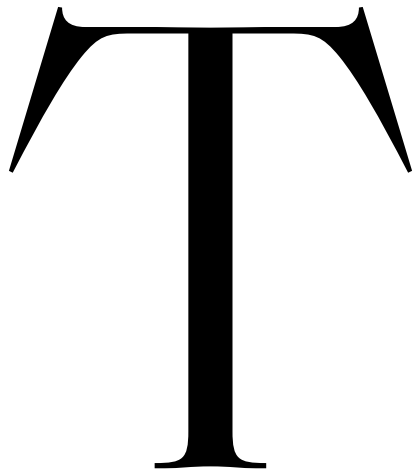
When she abruptly announced her retirement three and a half years later, not even those closest to her understood why she would give up a shot at redemption—at individual gold. But behind the scenes, Maroney had been launched headfirst into the most challenging chapter of her life, one that threw her twice as many twists as an Amanar.

After the Olympics, Maroney fought against hackers who had posted her underage nudes online, battled a debilitating eating disorder, grieved her father's accidental death—and bravely helped the FBI take down one of the most notorious serial predators of all time. “Clearly I've been through a lot,” Maroney says. Since then, she has been doing a lot of work on herself to get back to a good place. “The spark is back—and everybody's noticing,” she says.





BODYSUIT, \$3,100, SKIRT,
\$1,750, SALVATORE
FERRAGAMO, SANDALS,
STAUD, \$425.



his summer, Maroney invited me to her blink-and-you'll-miss-it apartment in Irvine, California, the city where she was born. She moved in last year after living at her mom's house for a while, and says the place has been a fresh start (though she wants to move closer to Los Angeles, probably Santa Monica, soon). Inside the sunny two-bedroom, there's an onyx obelisk atop a neat stack of meditation guides on the coffee table. Dusty-rose-colored curtains match a yoga mat left on the floor. Above the TV in front of us is a swirly piece of abstract art that Maroney painted during what she calls her "dark" years.

At age 25, Maroney has already survived more than anyone should have to endure in a lifetime. Before the interview, I found myself wondering if she would be closed off, guarded—as she has every right to be. But here in her safe space, amid calming crystals and cozy colors, she welcomes me with open arms and a carton of Trader Joe's peanut butter cups. As we snack, Maroney tells me that watching Simone Biles at the recent Olympic trials inspired her to dig up the video of her own Olympic vault from nine years ago. "Catwoman energy," she recalls with a grin.

As the story goes, Maroney owes her career to a different animal: the gorillas in *Tarzan*, which she imitated as a toddler by hopping around on her hands and knees. Her mom, Erin, enrolled them in Mommy and Me classes at a gym in Orange County, where they lived when Maroney was 18 months old. By the time she was eight, she was training in gymnastics eight hours a day. Her fifth grade yearbook quote proudly stated: "I want to be in the Olympics!"

Maroney was the kind of kid who possessed the preternatural drive to make that happen. She studied footage of her hero, 2004 Olympic champion Carly Patterson, and ran through routines in her head. At 14, she was being coached by two former elite gymnasts from Russia and Bulgaria. After delivering a near-faultless vault at the 2012 Olympic trials, she was selected to represent Team USA in London alongside Gabby Douglas, Jordyn Wieber, Aly Raisman, and Kyla

Ross. Maroney came up with the nickname for the tight-knit group: "the Fierce Five."

Athletes who are favored to win gold, but don't, react in different ways. Some melt into tears; others put on a brave face. After falling on her backside during the second of her two final vaults in the individual competition, Maroney was visibly pissed. "We all really felt bad for her," Ross says. "We knew she was not making that face at all to be funny."

But the silver medal did have a silver lining: Maroney became an instant meme. When the Fierce Five stopped by the White House after the Games, she posed with President Barack Obama to make her "unimpressed" face. By 2013, Maroney was training for a second shot at the Olympics and had placed first on vault and third on floor at the Secret U.S. Classic. That same year, she was one of four gymnasts to represent the U.S. at the World Championships in Belgium, where she won a gold medal on vault. All signs pointed to her being an Olympian once again in 2016.

But after the competition, Maroney says her body felt "completely broken." She suffered an avulsion fracture in her knee, and was forced to take time off. "Having to process that you could be done is the hardest thing for an athlete to go through," Maroney says. "It's your identity." Ultimately, though, it wasn't that injury that forced her out of the sport.

In 2014, Maroney learned that nude photos she took as a minor were part of "Celebgate," the scandal in which nearly 500 pictures of celebrities were stolen and posted online by hackers. In the conservative world of gymnastics—little girls in pretty boxes—Maroney wasn't treated with empathy. "You get typecast when you go to the Olympics—people see you as a little girl and that's all they want to see you as. Anything else is vile to them. It's like, 'How could you? You're a role model,'" Maroney says. "I was no longer respected." For her Olympic teammate Ross, who trained at the same California gym growing up, it was shocking to learn how fast the sport could turn its back on one of its best. "If that happened to me, I definitely would have been scared to come back," Ross says.

Maroney packed up her leotards at the age of 20 and shoved them deep in the back of her closet. When her mom asked why she was retiring, Maroney said she didn't want to talk about it. It wasn't the only thing Maroney was keeping from her mom. In the summer of 2015, she had answered a call from the FBI. They wanted to know about Larry Nassar.

BY THE TIME MARONEY MADE IT to the national team in 2010, USA Gymnastics and the wholesome appeal of its female athletes had become a financial powerhouse run by businessmen. The actual gymnastics stuff they left to former national team coordinators Bela and Martha Karolyi, who operated the "Karolyi Ranch," a now notorious and defunct training facility outside of Houston. The young women widely considered to be among the best athletes in the world slept in bunk beds sometimes crawling with bugs, and the bathrooms were dirty. None of the adults seemed to care about her well-being beyond what it took to help her win. "It was a perfect breeding ground for Larry Nassar to sneak in," Maroney says of the longtime national team doctor. "Our coaches were so focused on us being skinny and us being the best to get the gold medal for their own ego."

Maroney was molested by the pedophile doctor during one of her first training camps. "He was like, 'You know, to be a great athlete, we sometimes have to do things that other people wouldn't do,'" she says. "Basically, he was silencing me and saying, 'This is what it takes to be great.'" Her future Olympic teammate Raisman, who was also molested by Nassar, says they were too young to fully understand what was happening—but they knew that it wasn't right. "We were being abused at the same location, same day," Raisman says. "We helped each other survive."

When the FBI reached out, Maroney felt like someone was finally listening. In her first two-hour phone interview with them, she says she relayed in intimate detail how Nassar had sexually abused her for years. As Maroney patiently waited for something—anything—to happen, the abuse continued. A damning inspector general's report from the Justice Department, released on the eve of the Tokyo Olympics this July, concluded that FBI officials

DRESS, FENDI,
\$4,900.



failed to respond to the allegations “with the utmost seriousness and urgency that [they] deserved and required.” Between the summer of 2015, when Maroney first talked to the FBI, and September 2016, when an *Indianapolis Star* exposé spurred a renewed energy into the bureau’s inquiry, at least 70 female athletes were molested by Nassar, who has pleaded guilty to multiple charges and is now serving a de facto life sentence of up to 175 years in prison for sexual abuse. The FBI said in a response to the report that it is now taking “all necessary steps to ensure that the failures of the employees outlined in the report do not happen again.” It’s a move in the right direction, but “it wasn’t a case of one bad apple,” Maroney says. “Things are changing, but this was a systemic problem.”

Fed up with the plodding pace of the FBI investigation, in October 2017, Maroney broke her NDA with USA Gymnastics, which “was forced” on her, according to a lawsuit she filed against the U.S. Olympic Committee, USA Gymnastics, Larry Nassar, and Michigan State University. Maroney was the first of the Fierce Five to bravely go public with her story, writing on Twitter: “I was molested by Dr. Larry Nassar... Our silence has given the wrong people power for too long, and it’s time to take our power back.”

Survivors know speaking out can come at a cost. As Maroney began to feel like she was losing her grip on the way the world saw her, she fixated on other ways to control her life. “I already had that obsessive control thing, so it just switched from gymnastics to food,” Maroney says. She tried a slew of dangerous fad diets and starved herself for three days in a row. “I forgot I had ever even been successful at gymnastics, because I went from being great to feeling like, ‘Oh my God, I’m ugly, I’m gaining weight, I’m suffering with food, and I just went through all this abuse,’” she says. At home, her brother Kav watched as she withdrew further and further into herself. “She never got to appreciate what she accomplished because she was going through all this stuff as a result of it,” he says.

By the end of 2017, Maroney stopped posting on Instagram and all but disappeared from the public eye. She resurfaced two years later with a sunlit selfie from the car and a cryptic caption: “Last few years, a lot’s happened.”

For so long, Maroney felt betrayed and undermined by the traditional institutions that were supposed to protect her when she needed them most. One day, her chiropractor offered up an intriguing new possible salvation. “Do you believe in angels?” she asked Maroney. On her chiropractor’s recommendation, Maroney sought help from a mysterious new group called the Church of the Master Angels, a self-described “unitary, non-denominational,



“FOR SO LONG, I WAS SURVIVING. NOW I FEEL I’M ACTUALLY LIVING.”

faith-based community Church” with a chapel located deep within the Blue Ridge Mountains of North Carolina. There, some followers of CMA meditate near a 14,680-pound crystal and pay up to \$10,000 for elite four-day-long workshops. The Church is led by a man Maroney calls “Master John.”

At her first event in 2016, Maroney says Master John, whom she describes as a spiritual Tony Robbins, helped her feel “immediate” relief from the emotional toll of the last year. She says she went back twice in 2018, and that her mom has been to an event, too. “It’s obviously not for everyone,” Maroney says. “If you want to go to a healer, go to a healer. If you like psychics, whatever, do that. At the end of the day, it’s my choice.”

When The Daily Beast published an article in February 2021 pointing out that some Master John followers believe he can heal illnesses like HIV and cancer, Maroney found herself on the defensive. “All my friends were like, ‘Wait, this is so crazy. You’re in a cult?’” Maroney says. “I’ve always believed in God and more than just myself. But I’m not religious; I am not in a cult. None of it is true. The article just attacked me over a necklace that I had been wearing. I do meditation and pray, but there’s nothing weird that I do.” She says she hasn’t been to a Master John workshop since the start of the pandemic, though still wears the necklace in question, which she bought on the CMA website, as a security blanket.

Maroney leans across the couch to show me the geometric pendant she’s wearing, which looks like a tiny silver dream catcher. It’s a form of protection against evil, she explains, similar to a Kabbalah bracelet. “There are dark people and darker energies that see you and don’t wish you well,” she whispers to me. “I like to feel like I’m protected in some way.”

By 2019, Maroney was finally starting to feel at peace with herself. She had enrolled in an online course for people with eating disorders, and tapped into meditation to cope with burnout. Then, in mid-January, her dad Mike suddenly died as the result of an addiction to pain pills he had been keeping secret for years. Maroney knows a thing or two about locking up pain; she didn’t tell her parents about Nassar until after the FBI started looking into him. She says finding out about the abuse took a toll on her dad. “I think he probably self-medicated with opioids, Xanax—things like that,” Maroney says. “And we didn’t know because he felt like the attention shouldn’t be on him.”

The day Mike revealed his addiction was also the last day Maroney saw him alive. He had committed to getting clean and made plans with a friend to detox at a hotel without medical supervision. The last thing Mike told her before leaving was that he wanted to make things right. Maroney assured him that she held no judgment. “You’ve seen me go through so much,” she told him. Several days later, Mike had a heart attack and died as a result of the detox.

Maroney says the grief was like “an ocean of sadness that I couldn’t get out of.” She reverted back to her old coping mechanisms, starving herself for 10 days in order to be “skinny enough” for the funeral. But after a decade mired in secret suffering, Maroney and her family knew that this time they needed to come together. “It’s not that we fell out of touch as a family,” Kav says. “It was just like everybody was doing their own thing.... We had no choice but to be together. We spoke up.”

CONTINUED ON PAGE 151

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THE SPIRITED TRAILBLAZER

JOSIE TOTAH

AS A CHILD STAR, Josie Totah stole scenes. But now, as a 20-year-old woman, she's defining her own path, and leading Hollywood toward a more inclusive future. After memorable turns in *Glee* and *Other People*, Totah has landed a starring role in Peacock's *Saved by the Bell*. The actress, who opened up about her experience as a transgender girl in a 2018 essay, plays a trans character on the show, and is also a series producer. "Being a producer allowed me to tell the most authentic story possible for my character—I felt that without that title, I wouldn't have

been able to do that," she says. Born in August 2001 to parents of Palestinian and Lebanese descent, Totah recalls being inundated with negative stereotypes of Arab and Middle Eastern people while growing up. She didn't see "thoughtful, accurate representations of Arab people just being who they are, which is normal people," she says, until watching Disney's *Aladdin*. "Getting to see myself [in Jasmine], who has a little bit darker hair, a little bit more melanin, was amazing and made me feel proud. She's a Middle Eastern queen." —Adrienne Gaffney

SHIRT, \$1,450, TROUSERS, \$1,450, BOOTS, \$1,490, FENDI.
RINGS, CHANEL FINE JEWELRY, FROM \$3,550.

TOTAH: PHOTOGRAPHED BY CELESTE SILOMAN; STYLED BY SARAH ZENDEJAS; HAIR BY RO MORGAN FOR BUMBLE & BUMBLE; MAKEUP BY YINNA WANG FOR DIOR; SET DESIGN BY DJ REPOMAN; PRODUCED BY FIONA LENNON.

THE POWERFUL ATHLETE

NAOMI OSAKA



OSAKA: PHOTOGRAPHED BY DJENEBA ADUAYOM; STYLED BY KARLA WELCH; HAIR BY MARTY HARPER AT THE WALL GROUP; MAKEUP BY AUTUMN MOULTRIE AT THE WALL GROUP; PRODUCED BY CRAWFORD PRODUCTIONS.

“BEING AUTHENTICALLY MYSELF is the value I most strive for,” says Naomi Osaka. “I’ve never wanted to feel pressured into conforming to what other people think I should be.” This sentiment rang true during 2020’s US Open, when the 23-year-old tennis champion wore masks printed with the names of victims of police brutality, and was reaffirmed more recently, when she withdrew from this year’s French Open and Wimbledon to prioritize her mental health. Osaka stays true to her values off the court as well. This fall, she’s launching Kinlò, a unisex skin care brand

that “fills a gap in the need for skin and sun care for melanated skin,” she says. And in May, she expanded Play Academy, her initiative to increase girls’ participation in sports, which now has a presence in Japan, where she was born; Los Angeles, where she currently lives; and Haiti, where her father is from. While Osaka acknowledges she’ll always love Ariel—“my sister Mari and I watched *The Little Mermaid* millions of times growing up”—the princess she most relates to today is Mulan, “because she saved people rather than waiting to be saved.”—*Melissa Giannini*

TOP, SKIRT, LOUIS VUITTON.



NATALIE EGAN PHOTOGRAPHED IN
NEW YORK CITY IN JULY 2021.
DRESS, AKRIS, \$3,490. EARRINGS,
ROBERTO COIN, \$790. BRACELET,
FOUNDRAE, \$5,259. PUMPS,
CHRISTIAN LOUBOUTIN, \$795.

CORPORATE TRANSITION

When presenting as a man, this “tech bro” entrepreneur was the toast of Silicon Valley—until she stepped into boardrooms as a woman.

BY STEPHANIE CLIFFORD

PHOTOGRAPHED BY JAMES EMMERMAN

B

ack when entrepreneur Natalie J. Egan was a self-described “bro,” when sports metaphors rolled off her tongue and she tossed Frisbees over employees’ desks, she walked into a board meeting of the tech company she founded, and brought along a scorecard—not for her, but for the board members. “‘I’m gonna create a scorecard for all the people on the board, tallying all of the things you do quarter by quarter to help me in the company, [like] who you’re introducing me to,’” Nate Lentz, managing partner at Osage Venture Partners—one of those board members and an investor in the company—recalls Egan saying. “Which...we hadn’t really seen before.” “Am I remembering this correctly? Was there a promise of a trophy to the winner?” adds David Drahms of Osage, a board observer. Lentz bursts into laughter. “I think there was.”

That was circa 2009, when she was “an asshole and a jerk,” Egan says. But that wasn’t the only thing that was different about Egan back then: She had been assigned male at birth and raised as a boy. Married with three children, Egan took pride in her college-frat bona fides and harsh management style. She was a tech bro—a successful one, raising \$7 million in investments for the tech-sales company she founded. Sure, it was the product of hard work, but it was nothing more than she—presenting as a straight white man—thought she deserved. Or so she thought.

When Egan began transitioning at 38, and started a second business as a woman, she was in for a rude awakening. Despite her years of experience, once she transitioned, Egan says investors didn’t take her seriously; men talked over her, and she struggled, sometimes literally, to find space at the table. “I remember being in shock, and thinking, ‘Oh, this is what women have been talking about the whole time,’” she says.

Decades of research has established the reality that men and women are treated differently at work, and most women can cite examples of how they’ve been underestimated, passed over, or underpaid. Egan is likely one of the few people who’ve run companies presenting as both a man and a woman. (Trans identities, of course, include a wide range of gender identities and expressions,

including people who identify as gender-nonconforming or nonbinary, people who go through medical and social transitions, and much more.) There aren’t solid numbers on how many transgender entrepreneurs there are in the U.S.; according to a 2016 study by the National LGBT Chamber of Commerce, over 900 small businesses qualified as being majority LGBTQ-owned, of some 28 million small businesses overall. Of those, about 2 percent were trans-owned. While that likely far underestimates the number of trans business owners, Egan’s experience is rare. Presenting as a man, “I had so much privilege that I didn’t realize. When I thought I was getting knocked down, I wasn’t really getting knocked down, relatively speaking,” says Egan, 44. “It’s nothing like what other folks in the world experience who don’t have the amount of privilege that I had as a white, very masculine-presenting person.”

Academic research backs up Egan’s take, showing that if people become trans women, they experience worse outcomes in the workplace; if they become trans men, they experience the opposite. Transphobia is, of course, a factor, and both trans men and trans women, along with people transitioning to other gender expressions and identities, may face difficulties at work during and after transitions. Yet while trans women’s pay falls by about one-third post-transition, trans men’s pay increases slightly, according to a 2008 study. Other studies have found trans women are also more likely than trans men to experience more difficult work situations, including harassment and resistance from their companies, while trans men’s work evaluations improved post-transition, and overall, they perceived that they received better treatment and more respect. People who’ve transitioned from women to men “may experience male privilege as a result of their transition in a labor market that appears not to be gender neutral,” according to Texas researchers Michelle Dietert, PhD, and Dianne Dentice, PhD. “One thing I keep saying to women is that their perceptions of career and fundraising inequities aren’t just perceptions: Everything that you think is real, is actually real,” says Joseph Schaefer, 43, a health care and educational technology entrepreneur who started several companies presenting as a woman and several more as a trans man.

As Egan planned her career, she modeled herself after her father, an intense corporate executive, and her two older brothers, whom she perceived as stereotypically masculine. After her time as a “frat boy” in college, she graduated and embarked on a path that she credited to her ambition and work ethic. Now she sees things in a more nuanced way. “My whole life, if I wanted something, I would pursue it and get it with few exceptions. I was considered really resilient and tenacious,” she says. Then again, Egan was white, presented as male, and had attended a prestigious prep school and an Ivy League college, where she’d developed an influential network of well-placed men. “I took full advantage of it,” she says. “I just didn’t realize.”

In 2009, after jobs in hospitality and tech, Egan started her own business, PeopleLinx, which helped companies use LinkedIn data to sell effectively. Tech start-ups then were “this culture that was rewarding toxic masculinity,” Egan says. And she ran it the way she’d seen other men run companies. She made decisions with little input, based on the idea that “representation and diverse perspectives slow things down,” she says. “I was like, ‘Go, go, go, we don’t have time for your opinion.’” If someone was late to a meeting, she’d publicly embarrass them. “It was, like, chest bumps and kegs,” Egan says. “Even as the company grew, we were having arm-wrestling competitions.”

Her executive coach then and now, Russ Rosa, describes it this way: “There was a type of bullying masculinity that Natalie had that didn’t make her very popular.” But popularity didn’t matter; winning did. The company grew to 50 employees. High-profile clients signed on. Venture capital firms speculated that this could be a billion-dollar business. But then LinkedIn changed how it allowed other companies to access its data, endangering PeopleLinx’s core business. Egan appointed a friend as CEO so she could focus on sales, but the company was circling the drain. In 2015, the new CEO fired Egan, and she had no idea how to handle it. “It was the first time I wasn’t getting what I wanted,” she says. Her personal life was also fracturing; she’d married at 23, had three children, and lived in a horsey Philadelphia suburb, but nothing seemed right anymore. In fact, nothing had ever seemed quite right, when she thought about it. At five, when Egan crept into her mom’s closet and tried on a silk

slip, and her mom found her, “my heart almost stopped,” she says. “I remember promising that I would never, ever, ever do anything like that again because I was a boy,” she says. And although she loved sports and building Lego models, “secretly, I wanted to be playing house,” Egan says, but “I never allowed myself to do that.” In private, as a teenager, she might try on women’s clothes, then rip them off, feeling disgusted.

When Egan married, she told her wife she experimented with wearing women’s clothing, like underwear or swimsuits, “but just a little bit,” she says. The couple didn’t address it much, and Egan kept the practice quiet even as she started doing it more, bringing women’s clothes on business trips to wear in hotel rooms. In her mind, she was a “heterosexual cross-dresser,” she says. By the time she was fired from PeopleLinx, the couple’s marriage was in trouble; they ended up splitting about six months later.

Egan thought there was a clear reason so much had gone so wrong: “I have a cross-dressing problem. It’s destroying my life. It ruined my marriage,” she remembers thinking. When she saw a Facebook post from a college friend who had transitioned, Egan set up a meeting with her in New York in fall 2015. Egan explained the issue and said, “I’m wondering if you know how to quit cross-dressing.” Instead, the friend came to her hotel room, helped with her makeup, and gave her the confidence to go out in public in women’s clothes for the first time. Egan, terrified, forced herself through the hotel lobby and outside into a park. She remembers a gentle wind ruffling her skirt and her hair. “It was the most euphoric moment that I think I’ve had in my entire life. All of a sudden, everything I’d wanted and needed and was always seeking seemed to come to this standstill and calmness,” she says. Her friend linked arms with her, and Egan looked around the park and saw a pair of other women linking arms, and it hit her. “This is what I’ve been missing: I’m a woman; I should’ve been a woman. I’m trans. All of a sudden, my entire life, which never made any sense to me, made total sense,” Egan says. But the next morning, hung over, Egan panicked at what identifying as a trans woman at age 38 meant. “My immediate reaction—the only thing I can do, the only answer—is to kill myself,” she says. Egan had a shotgun back in Pennsylvania, and she planned to drive home fast and do it quickly. Still drunk, she stumbled to a bodega to buy water, her eyes rimmed with last night’s makeup, before she got in the car. There, at the bodega, standing in line in front of her, was a college “bro” friend. He said Egan looked like hell and steered her to a bench outside. “What’s going on?” he asked. And she, figuring things couldn’t get worse, told him: “I’m trans.” He looked her straight in the eye, she remembers. “And he’s like, ‘You gotta be you.’” That simple reaction from her friend gave her a way forward. If he could understand it, maybe her father, her brothers, her soon-to-be-ex-wife, and



BLOUSE, ANOTHER TOMORROW, \$560. SKIRT, ALEXANDER MCQUEEN, \$640. CHAIN, \$7,265, MEDALLION, \$3,995, BRACELET, \$5,259, FOUNDRÆ.

her kids could, too. And maybe if all of them could handle it, she could as well.

The first time it hit Egan how differently she might be treated in her new presentation, she was at a car dealership—the same dealership where she had previously purchased two vehicles. It was fall 2015, and Egan, planning on getting a new SUV, expected the usual skilled upselling that she’d gotten—and, as a salesperson, admired—in the past. She’d just started transitioning and told the salesman that her name was now Natalie and her pronouns were she and her. The man didn’t look her in the eye, didn’t shake her hand. “They were acting like I didn’t know anything, and this is my third car that I’d bought from them,” Egan says. “They were explaining things from a man’s perspective, as if I couldn’t understand them, and I started to see everything differently. These transactions had never gone like this. I had never experienced this kind of disrespect in these situations.”

Egan assumed she was getting these reactions because “everybody hates me because I’m trans,” as she puts it. Then she mentioned to a friend that she now was afraid to walk by construction workers because they might catcall her or make fun of her. The friend said, “That’s not because you’re trans. That’s because you’re different. They would do that to anybody who’s walking by who’s different from them. You’re a target if you’re overweight, if you’ve got a disability, if you’re an ugly woman, if you’re a good-looking woman, if you’re a queer man,” Egan recalls. With that, in a moment, Egan viewed the world in a different way. It wasn’t just because she was trans. It was because, having left the identity of a successful white man behind, she was experiencing marginalization and vulnerability, and “anyone who wasn’t inside the center of power was experiencing this to a different degree,” she says.

That gave Egan the idea for Translator, her current company: “Technology to help us understand each other,” she says. She began by consulting with clients, offering advice on respecting and retaining transgender employees, and quizzing them on what they’d want from a tech product. When one client said its employees “are not ready for an app to teach them about other people. We need an app that will teach our employees about themselves,” Egan says, “I was like, ‘Boom.’” Translator works with Diversity, Equity, and Inclusion and Human Resources departments at companies like Claire’s and ViacomCBS. In most of its offerings, a live facilitator takes employees through digital, anonymous exercises and discussions on topics like privilege. Afterward, employees discuss their answers and their feelings about them, with the idea being that this will lead to stronger connections and empathy. Translator then analyzes employees’ aggregate anonymized answers, and the DEI or HR department gets feedback on who its employees are identity-wise

CONTINUED ON PAGE 150

**"Nicholas
was a classmate
of mine.
He was the
captain of
our swim
team at our
high school.
I had to hide
underneath
his body
to survive."**

— Aalayah Eastmond,
School shooting survivor



**GUN VIOLENCE SHOULDN'T
BE PART OF GROWING UP.**

School shootings are preventable when you know the signs.
Learn more at sandyhookpromise.org/teenagedream



Sandy Hook
PROMISE

RALPH LAUREN

PINK PONY



When someone we love has cancer,
we are all affected — husbands, wives, mothers
and fathers, sisters, brothers, and friends.
This is our effort in the fight against cancer.

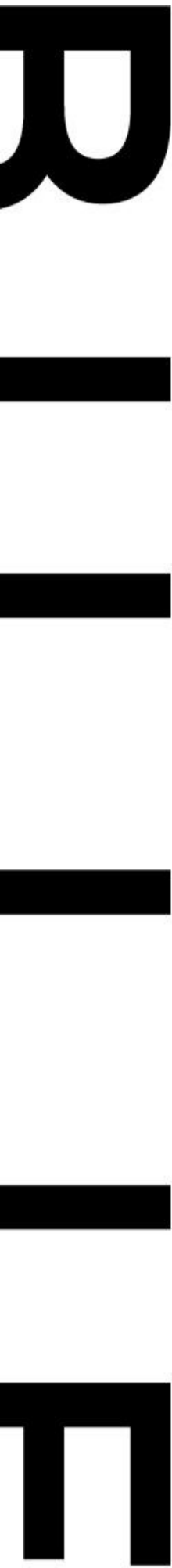
Ralph Lauren

JOIN US IN THE FIGHT AGAINST CANCER AT [RALPHLAUREN.COM/PINKPONY](https://ralphlauren.com/pinkpony)

Globally, 25% of the purchase price from the sale of each item in the Pink Pony collection is directed to an international network of cancer charities within the United States, proceeds benefit the Pink Pony Fund of The Ralph Lauren Corporate Foundation.

Necklace, Gucci, \$1,390.





Calling



the

Shots

With her sophomore album debuting at number one around the globe, Billie Eilish opens up about making music, directing her own videos, and why she doesn't give a \$%! what anyone has to say about her hair, clothes, or sexuality. By Molly Lambert.

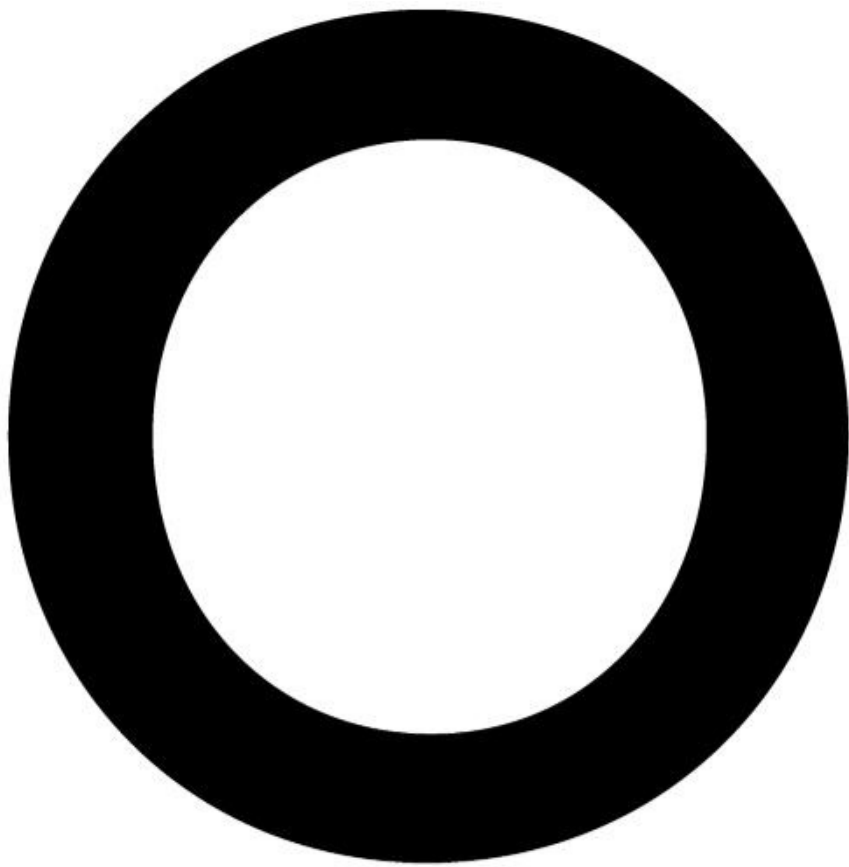


Photographed by Alique. Styled by Patti Wilson.

Coat, Erdem, \$4,335.

Coat, Balenciaga.
Ring, Gemma
N.A. Hunt, \$450.
Rings, Martine
Ali, \$300 each.
Ring, Rare-
Romance, \$95.





On a warm July evening in the backyard of a private Beverly Hills mansion secured by Spotify, a crowd of A-list stars including Olivia Rodrigo, Ben Platt, Willow and Jaden Smith, Amanda Kloots, and Khalid is counting down the minutes until the official release of Billie Eilish's sophomore album, *Happier Than Ever*. Eilish is both excited and nervous about the world finally listening to her new album, which she likens to letting other people taste her "favorite cookie" she's been baking in secrecy for the past year. Wearing vintage Prada sunglasses, a copper Miaou corset with a sheer, long-sleeve black Maison Margiela shirt, and vegan TLZ L'Femme black vinyl strappy pants, she addresses the crowd from the top of a staircase overlooking an illuminated cerulean pool. "This is fucking nuts!" she says with a throaty cackle. "I am so happy to see people in person and get hugs and see smiles...and my album comes out in two minutes!" As she shakes her microphone triumphantly in the air, the crowd bursts into wild cheers.

"I just love this album," she says, leaning over the wrought iron balcony. "It's my favorite thing I've ever created." After thanking her brother and collaborator, Finneas, she throws her head back and lets out a gleeful whoop. "I'm just so stoked!" she says. At exactly 9 p.m. PDT, the album bursts through the sound system. Fifteen minutes into the listening session, the title track begins to play. And as the lush, melancholy ballad explodes into a cathartic blast of hard rock, Eilish executes a perfect rock-star move—she jumps into the pool fully clothed. Without missing a beat, her two best friends, Zoe and Drew, jump in with her, and they all start singing the lyrics together at the top of their lungs.

"Oh my God. It was amazing!" says Eilish, reflecting back on that wildly spontaneous moment one week after the party. "It was completely unplanned. I was standing on the edge of the pool singing, and my friend Carly was like, 'Billie, get in the pool!' And I don't know, I was just feeling in the moment, so I got in, wearing four-inch-high platform boots!"

From the side of the pool, Finneas watched the joyful spectacle with bemused appreciation. "I was like, 'Oh, there she goes!'" says her brother, noting that it was classic Billie behavior. "One of the many great qualities she possesses is her appetite for fun." Eilish stayed in the pool for most of the party. Almost all her friends eventually got in with her. "I kept pulling them in," she says with a laugh. The Gatsby-like soiree was meant to be an immersive experience of her album, and the impromptu

aquatic rave allowed Eilish to direct the experience—both for herself and others. "I love big parties, but they can be a little overwhelming because everyone wants to talk to you. In the pool, I could call my own shots. I would swim up to somebody, talk to them, and then swim away and talk to somebody else."

These days, Eilish is calling the shots more than ever before. After famously shooting to the top of the music charts at just 13 when "Ocean Eyes," the single she created in her L.A. bedroom with Finneas, went viral on SoundCloud, the seven-time Grammy winner is upping the ante for her highly anticipated second studio album. In addition to writing her own songs (some with the help of Finneas), she also directed all the videos. "I am a very visual person, and music videos have always been my favorite form of artistry, ever since I was a kid," she says. "Since the beginning, almost all of my videos were my own ideas. I just didn't know that I could direct them. It's hard to translate an idea that you have in your own head—to make somebody else understand it—and then make it come to life. Sometimes you've just got to do it yourself, even if it's hard."

For the title song's video, Eilish was filmed in a dreamlike sequence escaping from a flooding house. "Water used to be my biggest fear—I was terrified of drowning and having my head stuck underwater. But I'm a daredevil. I want to do everything that scares me." To conquer her phobia, the pop star jumped right in, literally and figuratively. The video's water stunts were shot in a giant outdoor tank used in the obstacle-course game show *Wipeout*. With the aid of clever sets and a weighted scuba instructor who pulled her underwater, Eilish swam through the flooded house, surfacing on a constructed rooftop, holding her breath through multiple takes. "Half of the video was shot underwater," Eilish says. "So I pretty much overcame my fear of water. It was fucking crazy, dude."

Water isn't the only fear Eilish has confronted head-on recently. For several years now, she hasn't even felt safe leaving her own home. After her address was leaked online, stalkers and paparazzi started showing up in her yard. And as her fame has grown, she has endured relentless scrutiny on the internet for everything from the way she dresses to whom she dates. "Or my sexuality!" she says. "Like, oh yeah, that's everyone else's business, right? No. Where's that energy with men?" Like many stars who are thrust into the spotlight at a young age, she was initially blindsided by the relentless drumbeat of criticism. "I just wanted to make a song once, and then I kept making songs. I never said, 'Hey, pay attention to my life.' All my friends know I don't wanna see any of [the negative chatter]. When people send me something mean, it hurts my soul."

Even the simple act of getting dressed has posed challenges for Eilish, who spent the early years of her career honing a silhouette specifically designed to deflect attention from her body. Many of her fans were deeply attached to her signature oversize-streetwear, skater-goth aesthetic, which some saw as a refusal to be sexualized. So when she started experimenting with new looks, occasionally stepping out in more form-fitting clothes, the reaction from certain fans was swift—and vicious. Beneath a recent Instagram shot of her wearing a Miaou tomato-print corset with a lace bra peeking out, trolls wrote "disingenuous" and "cringy asf." One person posted, "The industry really changed you huh smh."

While Eilish understands why some fans might want her to remain suspended—Peter Pan-like—in the exact state in which they first encountered her, she struggles to process the vitriol. "People hold on to these memories and have an attachment. But it's very dehumanizing." The corset post represents a perfect snapshot of the insanity. "I lost 100,000 followers, just because of the boobs," she says with a rueful laugh. "People are scared of big boobs."

"I lost 100,000 followers," Eilish says of an Instagram post showing her wearing a cleavage-baring corset. "People are scared of big boobs."

Shirt, Peter Do, \$870.
Rings, German Kabirski.
Stylist's own gloves.





Padded poncho, \$2,650, dress, \$1,790, Marni. Ring, Lillian Shalom, \$900. Boots, Junya Watanabe Comme des Garçons, \$1,490.

Coat, Erdem, \$4,335.
Fingertip ring (worn as ear
cuff), Chishabana, \$45.

BEAUTY TIP

Vitamin C is the secret behind
even, glowing skin. Use a
serum like Hyper Clear
Brightening Clearing Vitamin
C Serum (\$36) morning or
night for glowing results.





Coat, Erdem, \$4,335. Rings (worn as ear cuffs), Chrichabana, \$45–\$260 each. Fingertip rings, Sterling King, \$280–\$285 each.

Eilish's struggles are far from unique; double standards within the music industry go way back. "The problem is, we still live in a very sexist world where women are put into categories," says Madonna, who knows whereof she speaks. "You're either in the virgin category or the whore category. Billie started off in a non-sexualized category, not pandering to the masses and not using her sexuality in any way, which is her choice and God bless her for that—after all, she's been a teenager all this time. [But] if she wants to turn around and take photographs where she is portrayed as a feminine woman, showing her body in a way that she hasn't in the past, then why should she be punished for it? Women should be able to portray themselves in any way they want. If Billie were a man, no one would be writing about this. A man can show up dressed in a suit and tie for the first three years of his career, and then the next month he could be dressed like Prince or Mick Jagger, shirt off, wearing eyeliner, and no one would say a word."

At 19, Eilish is still evolving. "You're not even supposed to really know who you are until you're at least my age or older," she says. She still mixes streetwear with designer clothes, and—as her outfit at the release party attests—she is not going to let a few angry haters dictate how she dresses. For our interview, which takes place in a private suite at L.A.'s swanky The London West Hollywood hotel a few days before the album release party, Eilish wears baggy ecru basketball shorts and a white hoodie with images of anime bikini girls bleeding green goo over a Prada soccer jersey. Her buttery blonde hair,

which she recently debuted online to much fanfare, is cut in a shoulder-length shag that swishes when she talks. Though she isn't wearing a hint of makeup, her large, ice-blue eyes give her an otherworldly quality that calls to mind the hypnotic lyrics, "Fifteen flares inside those ocean eyes."

Eilish says she dyed her hair blonde because she was tired of acid green. "I couldn't go anywhere with that hair because it was so obviously me. I wanted anonymity." When she first went blonde, she suddenly felt free, like she was reintroduced to the world. "I went to a park with a friend, and I was like, 'No, I can't take off my hood!' I was terrified of the paparazzi and these stalkers I've had. But my friend was like, 'Don't worry: You're okay. Nothing's gonna happen.' And I took my hood off, and I felt like a new person."

Like anyone who colors her hair, Eilish also just wanted a change. "I had no goal of 'This is going to make everybody think differently of me.' I've had different-colored hair and vibes for everything I've ever done. I wanted this album to have its own thing." Still, many fans resisted the new look, and made their opinions known. "The other day, I posted a video from when I had green hair, and I saw people go, 'I miss this Billie, the green-haired Billie,'" says Eilish, who is sprawled out on a giant L-shaped couch, her feet dangling over the edge. Her bodyguard hovers by the door. "I'm still the same person. I'm not just different Barbies with different heads."

Eilish doesn't want fans to overthink her hair choices, or her decision to wear more revealing clothing. In fact, ditching the





Sweater, \$1,400,
necklaces, \$1,390–
\$1,600 each, Gucci.
Gloves, Cornelia
James, \$202. Ring,
German Kabirski.

BEAUTY TIP

For full, piecey bangs like Eilish's, start with a liberal spritz of TRESemmé Volume Clean Dry Shampoo (\$6) at the roots. Then blow-dry hair with a round brush while sweeping it forward.

uniform of cavernous sweatsuits was less of a strategic move than a practical one for Eilish, who loathes the summer heat in L.A. so much it gives her a kind of reverse seasonal affective disorder. “The other day, I decided to wear a tank top. It wasn’t even a provocative shirt. But I know people are going to say, ‘Holy fuck, she’s dressing sexy and trying to make a statement.’ And I’m like, ‘No, I’m not. It’s 500 degrees and I just want to wear a tank top.’”

She feels burned-out on social media. “I’m jealous of people who don’t have it. I really wish that there was a way to avoid it. Literally delete my account but still have contact with the fans. I want to be able to have both, but you can’t.” She misses live touring, which is her favorite way to maintain a connection with fans.

For Eilish, whose life had been “going, going, going,” the pandemic offered a chance to pause and reflect on how her life had changed with success. And while *Happier Than Ever* is not a “COVID album” per se, it was produced during lockdown, and one can’t help but imagine that the fear and isolation of this time brought some intensity to the creative process. “The album came from a lot of self-reflection. *Happier Than Ever* is really just me processing trauma,” she says, nervously tracing patterns in the velvet couch with her fingers.

Success may have made Eilish a critical darling, but it couldn’t protect her from the challenges facing many young women today: toxic boyfriends, a complicated relationship with her own body, the fear of doing or saying the wrong thing online. Moody and raw, the lyrics in *Happier Than Ever* explore the challenges she has endured in the past few years with unflinching honesty. Throughout the album, Eilish grapples with dark subjects like how the human need to be desired is twisted back on young women and turned against them, how victims are blamed for their own assaults, and how girls are pushed into certain molds and punished when they don’t fit them. “Making this album was cathartic and freeing,” she told the crowd of friends and music-industry insiders at her album release party.

In *Happier Than Ever*, Eilish’s signature breathy vocals are still there, but she leans into the power of her singing voice more and more. She cites jazz vocalists like Julie London, Johnny Mathis, and Peggy Lee as her heroes, and lights up when asked about “Billie Bossa Nova,” her take on the Brazilian bossa nova genre. “‘The Girl From Ipanema’ is one of my all-time favorite songs,” she says excitedly.

To fans and critics alike, her sophomore album marks a triumphant and logical progression from the first, the music of an extraordinarily talented singer-songwriter who refuses to rest on her laurels and isn’t afraid to explore the darkest corners of the female experience. She chose to make an artistic album—the album she wanted to make—instead of pandering to the latest trends, charts, and other people’s expectations. “If you are making an album to please other people, you can sometimes lose sight of what would really make you happiest with your music,” says her brother Finneas. “Billie is the opposite of that. Her North Star is just like, ‘I love this’ or ‘I don’t love this.’” Her vision paid off. Crushing through the pop-music status quo, which typically favors catchy and relatable music, *Happier Than Ever* debuted at number one in 19 different countries, including the U.S. It also nabbed the record for highest vinyl sales upon release over the last 30 years.

Eilish says she is happy to see rock ’n’ roll—especially girl rock—coming back. A fan of contemporaries like Willow Smith and Olivia Rodrigo, she resists the popular notion that female musicians—and women in general—should be pitted against one another. In fact, some had tried to

CONTINUED ON PAGE 151



Above: Jacket, dress, pants, \$1,595, hooded turtleneck, \$895, bucket hat, Marc Jacobs. For details, see Shopping Guide.



Making the most of Corsica's stunning coast—and fall's equally breathtaking fashions—our muse bundles up for the beach and offers a lesson in artful layering.

Photographed by Terence Connors. Styled by Marine Braunschvig.

Sea

Jumpsuit, \$9,650, boots, \$2,125, Chanel.



Worthy



Coat, trousers, \$4,795, Brunello Cucinelli. Scarf cap, Courrèges, \$215. Rhinestone choker, Saint Laurent by Anthony Vaccarello, \$650. Boots, JW Anderson, \$775.

BEAUTY TIP
Sun protection shouldn't end when summer does. Apply StriVectin Super-C SPF 30 Vitamin C Moisturizer (\$69) to stay under cover all fall.

Dress, \$1,890,
bucket hat,
\$345, Isabel
Marant. Puddle
boots, Bottega
Veneta, \$650.





Parka, \$8,900, sweater,
skirt, \$5,200, boots,
\$2,470, Louis Vuitton.



Bustier cutout sweater,
harness belt, Loewe.



Jacket, \$6,150, shorts,
\$3,450, puddle boots,
\$650, Bottega Veneta.



Jacket,
\$1,790, T-shirt,
\$450, skirt-
shorts, \$895,
boots, \$1,890,
Balenciaga.

Dress, Longchamp, \$890. Rhinestone choker, Saint Laurent by Anthony Vaccarello, \$650. Heart necklace, AZ Factory, \$300.

BEAUTY TIP

Accelerate repair of damaged hair by using L'Oréal Paris EverPure Sulfate-Free Bond Strengthening Conditioner (\$8) overnight. Rinse in the a.m.





Turtleneck, \$1,560,
trousers, \$2,550, Loro
Piana. Earrings, AZ
Factory, \$240 each.

Coat, Herno.
Belt, Celine by
Hedi Slimane,
\$520. Earrings,
AZ Factory,
\$420. Mules,
Y/Project, \$255.



HAIR AND MAKEUP BY TOBIAS SANGER AT CALLISTE AGENCY; MODEL: STELLA LUCIA AT DNA MODELS; PRODUCED BY ISABELLE PORRAS.



Coat, \$6,650, dress, \$1,795,
Emporio Armani. For details,
see Shopping Guide.

Trench coat, gloves,
Philip Treacy hat,
Balenciaga Couture.

H I G H A R T

A spare, gallery-like backdrop makes the perfect showcase for fall's couture collections, from Demna Gvasalia's homage to Balenciaga's house codes to Daniel Roseberry's Surrealist drama at Schiaparelli.

Dress, Chanel Haute
Couture. Watches, ring,
Chanel High Jewelry.
Gloves, Vex Latex, \$70.



Photographed by Richard Burbridge. Styled by Patti Wilson.

Dress, Iris van Herpen Couture.
Face jewelry,
James Merry for
Iris van Herpen.

BEAUTY TIP

Start an exaggerated cat-eye by tracing the shape with wet cake liner. Then, once it's perfect, fill it in with a budge-proof liner, says makeup artist Kabuki, who created the beauty looks for this shoot. We like L'Oréal Paris Infallible The Super Slim Liquid Eyeliner (\$9).



Gown, headpiece,
sandals, Giambattista
Valli Haute Couture.





Jacket, dress, shirt,
boots, Jean Paul Gaultier
x Sacai Haute Couture.

Dress, Valentino
Haute Couture.





Jacket, pants, hat,
Schiaparelli Haute
Couture. Earrings,
rings, Harry Winston.

BEAUTY TIP
The secret to keeping
white nails chip-free and
glossy is a strong top
coat, like Sally Hansen
Miracle Gel It Takes
Two in Get Mod (\$12).





Coat, sweater,
hat, earrings, Dior
Haute Couture.

HAIR BY LUCAS WILSON FOR DYSON; MAKEUP BY KABUKI FOR CHANEL BEAUTY; MANICURE BY JIN SOON CHOI
FOR JIN SOON NAILS; MODEL: IMARI KARANJA AT NEXT MANAGEMENT; PRODUCED BY JESSICA TJENG AT PRODIN.

Embellished top, skirt,
Miss Sohee. For details,
see Shopping Guide.

BEAUTY TIP
Bold lip color requires
serious prep. The Lip Bar
Pamper Your Pout Lip Care
Kit (\$11) has everything
you need: Start with the
scrub to smooth skin, then
finish with the serum so
lips are hydrated.



Top, \$595, skirt, \$1,590, head scarf, Max Mara.



A full-page photograph of a woman standing in a field of tall, dry, yellow flowers. She is wearing a long, camel-colored coat over a light-colored top and matching trousers. She is holding the coat open with both hands, and her head is tilted back, eyes closed, as if she is enjoying the sun. The background is a soft, out-of-focus landscape with more flowers and a clear sky.

Max Mara's classic camel feels right at home amid the muted terrain of the sun-bleached Mediterranean coast, demonstrating the timeless hue's staying power as the house celebrates its 70th anniversary.

Photographed by Terence Connors. Styled by Marine Braunschvig.

Coat, \$4,090, top, \$595, pants, \$795, socks, pumps, \$885, Max Mara.

Cape, head scarf, Max Mara.



HAIR AND MAKEUP BY TOBIAS SANGER AT CALLISTE AGENCY; MODEL: ZIPPORA SEVEN AT IMG; PRODUCED BY ISABELLE PORRAS.

Cape, sweater, \$795, shorts, \$410, Max Mara. For details, see Shopping Guide.

Shopping Guide

COVER

BILLIE EILISH

Coat by Balenciaga, \$10,855, Balenciaga (NYC). Sweater, \$1,400, necklaces, \$1,390–\$1,600 each, by Gucci, gucci.com. Gloves by Cornelia James, \$202, cornelijames.com.

TABLE OF CONTENTS

PAGE 34: Dress by Gucci, gucci.com. Boots by Fendi, fendi.com. *PAGE 38:* Coat, hoodie, cardigan, top, skirt, belt, socks, loafers, cap by Celine by Hedi Slimane, celine.com.

EDITOR'S LETTER

PAGE 42: Sweater by Gucci, gucci.com. Gloves by Cornelia James, cornelijames.com. Rings by German Kabirski, germankabirski.com.

ACCESSORIES

PAGE 69: Watch by Rolex, \$10,800, rolex.com. *PAGE 70:* Hoop necklace, \$2,170, pendant, \$8,140, by Sauer, sauer1941.com.

SHOP

PAGE 76: Necklace by Jacquie Aiche, \$3,810, jacquieaiche.com. Ring by Sauer, \$7,750, kirmazabete.com. *PAGE 77:* Handbag by Loewe, \$2,990, loewe.com. Dress by St. John, \$2,695, stjohknits.com. Earrings by Jenna Blake, \$8,400 (set of three), jennablake.com. *PAGE 80:* Lace-up shoe by Jil Sander, bergdorfgoodman.com. Jacket by Alessandra Rich, showroom@alessandrarich.com. *PAGE 81:* Jacket by Balmain, \$3,170, balmain.com.

THE REMAKING OF MCKAYLA MARONEY

PAGES 98–99: Bodysuit, skirt by Salvatore Ferragamo, ferragamo.com. Sandals by Staud, staud.clothing. *PAGE 101:* Dress by Fendi, fendi.com.

MODERN HEROINES

PAGE 104: Shirt, trousers, boots by Fendi, fendi.com. Rings by Chanel Fine Jewelry, 800-550-0005. *PAGE 105:* Top, skirt by Louis Vuitton, louisvuitton.com.

CORPORATE TRANSITION

PAGE 106: Dress by Akris, akris.com. Earrings by Roberto Coin, robertocoin.com. Bracelet by Foundrae, foundrae.com. Pumps by Christian Louboutin, christianlouboutin.com. *PAGE 108:* Blouse by Another Tomorrow, anothertomorrow.co. Skirt by Alexander McQueen, mytheresa.com. Chain, medallion, bracelet by Foundrae, foundrae.com.

CALLING THE SHOTS

PAGE 111: Necklace by Gucci, gucci.com. *PAGE 113:* Coat by Erdem, erdem.com. *PAGE 114:* Coat by Balenciaga, \$10,855, Balenciaga (NYC). Ring by

Gemma N.A. Hunt, gemma.shop. Rings by Martine Ali, martineali.com. Ring by Rare-Romance, rare-romance.com. *PAGE 116:* Shirt by Peter Do, ssense.com. *PAGE 117:* Padded poncho, dress by Marni, marni.com. Ring by Lillian Shalom, lillianshalom.com. Boots by Junya Watanabe Comme des Garçons, Dover Street Market New York. *PAGE 118:* Fingertip ring (worn as ear cuff) by Chrishabana, chrishabanajewelry.com. *PAGE 119:* Fingertip rings by Sterling King, sterlingkingny.com. *PAGES 120–121:* Sweater, necklaces by Gucci, gucci.com. Gloves by Cornelia James, cornelijames.com. Ring by German Kabirski, germankabirski.com. *PAGE 122:* Jacket, dress, pants, hooded turtleneck, bucket hat by Marc Jacobs, bergdorfgoodman.com.

SEA WORTHY

PAGES 124–125: Jumpsuit, boots by Chanel, select Chanel boutiques nationwide. *PAGE 126:* Coat, trousers by Brunello Cucinelli, brunellocucinelli.com. Scarf cap by Courrèges, courreges.com. Choker by Saint Laurent by Anthony Vaccarello, Saint Laurent (NYC). Boots by JW Anderson, jwanderson.com. *PAGE 127:* Dress, bucket hat by Isabel Marant, isabelmarant.com. Puddle boots by Bottega Veneta, bottegaveneta.com. *PAGE 128:* Parka, sweater, skirt, boots by Louis Vuitton, louisvuitton.com. *PAGE 129:* Bustier cutout sweater, harness belt by Loewe, loewe.com. *PAGE 130:* Jacket, shorts, puddle boots by Bottega Veneta, bottegaveneta.com. *PAGE 131:* Jacket, T-shirt, skirt-shorts, boots by Balenciaga, Balenciaga (NYC). *PAGE 132:* Dress by Longchamp, select Longchamp boutiques nationwide. Choker by AZ Factory, azfactory.com. *PAGE 133:* Turtleneck, trousers by Loro Piana, loropiana.com. Earrings by AZ Factory, azfactory.com. *PAGE 134:* Coat by Herno, \$1,630, herno.com. Belt by Celine by Hedi Slimane, celine.com. Mules by Y/Project, yproject.fr. *PAGE 135:* Coat, dress by Emporio Armani, armani.com.

HIGH ART

PAGE 137: Dress by Chanel Haute Couture, watches, ring by Chanel High Jewelry, 800-550-0005. Gloves by Vex Latex, vexclothing.com. *PAGE 142:* Jacket, pants, hat by Schiaparelli Haute Couture, +33 1 76 21 62 60. Earrings, rings by Harry Winston, harrywinston.com. *PAGE 144:* Coat, sweater, hat, earrings by Dior Haute Couture, available by special order, 800-929-DIOR. *PAGE 145:* Embellished top, skirt by Miss Sohee, missohee.com.

TO THE MAX

PAGES 146–149: All, Max Mara, maxmara.com.

Prices are approximate. ELLE recommends that merchandise availability be checked with local stores.

CORPORATE TRANSITION

CONTINUED FROM PAGE 108

and how they're feeling. The company might add ride-sharing benefits after dark, for example, if it learns that staffers are uncomfortable walking alone at night.

That, anyway, is what Translator is now. In spring 2016, when Egan launched the company, she needed investors to get it to that level. Egan had heard second-time entrepreneurs get backing more easily than novices. "You could say, 'You lost all your money on PeopleLinx. Why would you back a CEO again?'" says Lentz of Osage. But PeopleLinx's initial growth had been so strong, and Egan so capable, that Lentz believed "next time there was real potential for her to build a winner." Egan set up around 20 meetings with investors, many of whom had backed PeopleLinx. She outlined what she saw coming: a seismic shift in which companies would need to understand—and would pay for—help with diversity and inclusion. But the investors didn't listen. "They would take the meetings because it would look really bad if they didn't, but they had absolutely zero intention of investing or, really, even listening," she says. "I was just so confusing to them—they couldn't get over what they were seeing." She wasn't sure whether it was because she was trans or because she looked like a woman, but she knew it felt awful. The potential investors wandered out; they scrolled through their phones. And Egan realized, it wasn't the idea—it was her. "I was literally laughed out of the room by the same people who'd invested in my previous business," she says. "They didn't take me seriously at all."

Only two investors from her previous company invested in Translator. Egan, shattered, thought about what it was like for someone who didn't have her background. "If it's working against me...I know what I'm doing, and I've got the relationships, and it's still hard." It brought home "the incredible challenges that any marginalized person faces in an industry that's dominated by white men, investing in white men," Egan says. She kept at it, signing up clients and securing small investments from friends. Yet in meeting after meeting, she'd find the work landscape had changed. "I got mansplained to all the time," Egan says. "I'm sitting there, and I'm just like, 'Oh my God, I wish I could record this and play it back to people, because it's so ridiculous.'" In meetings where there weren't enough chairs, she found herself standing, and questioned why "I'm trying to take up less space," and wondered if she was reacting to social conditioning about how a woman "should" behave. Rosa, her executive

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coach, remembers Egan discussing how she “really had the experience as a woman of not being taken seriously, and not being acknowledged as an equal.”

When Joseph Schneier, the health care and education tech entrepreneur, became a trans man starting in 2016, he experienced the flip side of what Egan did: how advantageous it is to be a man running a company. Schneier, the CEO of Trusty.care, a Medicare distribution company, had developed a fairly pat speech about finding your own vulnerabilities to understand why patients behave in ways that aren’t beneficial to them, like skipping pills. He’d delivered it dozens of times presenting as a woman CEO, always to polite but noncommittal receptions. Once he transitioned, he gave the same speech to a roomful of investors. “They gave me a standing ovation, and they were like, ‘You are so brave.’ I was thinking to myself, ‘There’s just no way.’ I have given this talk, like, a million times over,” he says. That continued in the everyday working world. “The thing that was constantly amazing in the female presentation was how hard I had to push to have my voice listened to. Now there are some days when I haven’t gotten a lot of sleep, and I’ll say something, and I’m like, ‘That was really dumb,’ and people are like, ‘Oh, yeah, really interesting,’” he says.

Egan built up Translator, securing funding from angel investors, many part of the LGBTQ community who understood the potential market. The company has since developed several products, including subscription-based training sessions that provide predictable revenue for the company. But as Translator grew, Egan had trouble leaving some of her old habits behind. When the firm landed a new client, she asked employees to throw their hands into a circle to celebrate, sports-team style. “People were like, ‘No, we’re not doing that,’ and I was like, ‘Nah, nah, c’mon, bring it in,’” she says. Afterward, an employee called her to complain. “They said to me, ‘You’re not being sensitive enough,’” she says. She realized she had a lot more work to do.

These days, Egan has set aside that brash, dismissive leadership style she once constructed based on her impression of how men succeeded in the workplace. Now she has a different notion of how leaders, no matter their gender identity or expression, can establish respect. At a virtual Translator meeting, she’s careful not to overemphasize her power, introducing herself to new employees as “technically, I’m the CEO of the company, although I don’t like the hierarchy.” She offers encouragement: “You do more than that, David”; “That’s a great call, Rachel.” She seeks feedback: “Does that seem unreasonable?”

Talking one-on-one, I ask Egan how she felt after that first glimpse at what starting a company as Natalie looked like, when those VCs rejected her. She sighs, and suddenly looks very tired. “I really believed, probably because of my naïveté about my previous success, that I would be able to bulldoze my way through that. Like, I’d be the exception; I would win.” Now, having experienced the business world as a trans woman, she thinks differently of people who have struggled: “It’s like, ‘Can I walk in those people’s shoes, and understand what it’s like not to have the advantages I always had?’” And through her own struggle, she says, “I’ve become who I always really wanted to be.” ■

THE REMAKING OF MCKAYLA MARONEY

CONTINUED FROM PAGE 102

As Maroney learned to share more with her loved ones, she began writing everything down. Her words turned into song lyrics. After all her years of struggling, music, in the most literal sense, helped her reclaim her voice. In typical Maroney fashion, she gave it her all, enrolling in vocal lessons and teaching herself how to use recording software. When L.A. producer Maxwell Flohr first heard her demo at an Echo Park studio in October 2019, he was struck by how she “used music as a coping mechanism.” Since then, they have produced 25 songs together, many based on Maroney’s writings—three of which are on Spotify.

At her apartment, Maroney sings one for me, an unreleased ballad called “Motivation.” “Can’t get ahead of it/How it’s always catching up, I just can’t move.” She wrote it during the first Christmas without her dad. “People were putting up Christmas lights, and I literally had no motivation to even get out of bed or to sing or to do anything that was going to benefit me in the long run,” she says. “Deep down, I know I wanted so much more.” Her soprano voice is soft and sweet as she sings about rediscovering a sense of purpose. “I’m not, like, Ariana Grande,” she says sheepishly. “But I do have a little bit of a gift with songwriting.”

Maroney’s strength was put to the test yet again in January 2021, when doctors discovered she had kidney stones and needed surgery. The thought of taking pain pills worried her; she resolved not to hide behind the unhealthy coping habits of her past. She passed on strong painkillers, and opened up to the world about her recovery, writing on her new wellness Instagram account Glohe (pronounced “glow-y”) that she was “through the worst of it, and in the light.”

For the first time in a long time, Maroney is firmly in charge again—and using her own experiences to help others. She’s developing several projects, including a memoir and the McKayla Collection on NFT marketplace OpenSea, where her “Not Impressed” meme (along with several original art pieces) is up for auction. She is also using the large following she started amassing with that famous grimace—nearly a decade ago now—to help others affected by abuse. “I want to be looked at as someone who just keeps going, because that’s what we have to do in this life,” Maroney says. “For so long, I was surviving. Now I feel I’m actually living.”

That includes making up for lost time with friends who have been there through it all. After our interview, Maroney has a sleepover date planned with Raisman, who is in town from Boston. “When we get together, I feel like a teenager again in the best way,” Raisman says. Tonight, there will be no talk of the bad times—it’s a totally gymnastics-free girls’ night in. Only food delivery, rom-coms, and “girl talk,” which is really just code for “talking about boys,” Maroney says with a grin. “And we can talk about that for hours.” ■

CALLING THE SHOTS

CONTINUED FROM PAGE 121

manufacture a rivalry between Eilish and Rodrigo (“This is where the real love is,” Eilish captioned a series of photos from her album release party she posted on Instagram, including one in which she is hugging Rodrigo). “It’s sad because girls are trained to be competitive with each other. And all the people who have modified their bodies or their faces and then deny it make it worse.” To be clear, she is not against changing your body with plastic surgery or beauty filters; she just believes in disclosure. “I totally understand Facetuning a pimple,” she says, gesturing to an unfiltered breakout on her own chin. “Just don’t lie about ‘Oh yeah, that’s just naturally how it looks.’”

While the blockbuster success of her second album hasn’t inured Eilish to the threat of stalkers or the sting of online trolls, she is learning to navigate the more jagged edges of fame with grace and humor. A few days before this article went to press, an online hater interrupted a Q&A with fans to write, “no more plain boring outfits were so fucking tired... what happened to you.” Instead of allowing the negative comment to “hurt her soul,” she clapped back with a hilarious image of herself dressed in a massively oversize blue outfit. “What, you want this again?” she joked. And the internet laughed—with her, not at her. ■

Horoscope



“I AM FASCINATED BY THE RELATIONSHIP HUMANS CREATED BETWEEN THE SKY AND EARTH, REPRESENTED BY SCALES ATOP THESE LIBRA EARRINGS.”

—Lydia Courteille

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LIBRA

SEPT 23–OCT 22

Whether you're reinventing yourself or the universe, Libra's new moon on the 6th sparks thoughts of change. With the Sun and speedy Mars also in Libra, you're rarin' to go. Put ideas on moodboards, then hit the gas once Scorpio season begins. Keep your calendar clear for romancing near the full moon on the 20th.

SCORPIO

OCT 23–NOV 21

With your creative juices flowing the first three weeks of this month, you could turn a crisis into a masterpiece. A mentor may offer invaluable advice near the new moon on the 6th. In love, Venus in Scorpio amplifies your magnetism through the 7th, setting the stage for a stable, but sexy, arrangement.

SAGITTARIUS

NOV 22–DEC 21

A team project could be a roller-coaster ride this month. Sit tight, and you'll have epic results to share around the full moon on the 20th. Make sure you get full credit, even if that means renegotiating terms once Mercury and Jupiter turn direct on the 18th. With Venus peacocking through Sagittarius starting on October 7, captivating fans is easy.

CAPRICORN

DEC 22–JAN 19

With a cluster of planets atop your chart, follow your true north. When Saturn, your ruler, snaps out of a five-month retrograde on the 10th, support emerges to bring your plan for success to life. Prioritize home on the full moon on the 20th, but network once Scorpio season begins. One fateful DM could turn into a promising pairing this fall!

AQUARIUS

JAN 20–FEB 18

With the Sun and Mars revving up your travel and adventure zone, you could take *The Aquarius Show* on the road. Once Saturn and Jupiter turn direct in your sign (on the 10th and 18th), you'll see how to best invest in your future. A partnership offer near the full moon on the 20th could become a dynamic—and profitable—duo once the Scorpio Sun beams into your career zone on the 23rd.

PISCES

FEB 19–MAR 20

Hold out for the rare gem as the planets inspire you to find a more permanent setting. You could meet—or reunite with—an ideal prospect near the new moon on the 6th. Reprise a cherished moment, possibly turning it into a fall getaway after the Scorpio Sun ignites your wanderlust on the 23rd. The full moon on the 20th brings moneymaking, but don't agree to anything firm without negotiating.

GEMINI

MAY 21–JUNE 21

You have cosmic permission to pursue the pleasure principle in all areas of life until at least the 23rd. With the Sun and Mars heating up your passionate fifth house, your bliss will be infectious. The new moon on the 6th could reveal a promising creative project or romantic partner (or both), and the next day, Venus bursts into your partnership zone. Explore but don't rush to commit until Mercury (your ruler) ends its retrograde on the 18th.

CANCER

JUNE 22–JULY 22

Revel in the cozy-season vibes as the Sun and intensifying Mars pair-bond in your domestic zone until the 23rd. Focus on reunions with your inner circle while Mercury is retrograde until the 18th. Need to renegotiate relationships? After the 18th, you'll have the leverage to shift things in your favor. And with Scorpio season boosting your charm after the 23rd, people won't be able to say anything but yes!

LEO

JULY 23–AUG 22

Flex your social director muscles, with an eye toward local happenings. October 20 is the exception, when the full moon brings an opportunity involving travel or cross-cultural connections. With Venus in your fame zone after the 7th, the spotlight may be following you: Dress for the part you want to play. When Scorpio season begins on the 23rd, you'll be ready for more quiet time in your lair.

VIRGO

AUG 23–SEPT 22

Economic austerity time! The Sun and go-getter Mars' audit of your money zone (until the 23rd) can help you recover from birthday season splurges. With Mercury retrograde until the 18th, someone could dangle a lucrative prospect. In love, cozy doesn't have to spell "boring"—not with Venus moving into fiery Sagittarius on the 7th. The trick is to find a mate who grounds adventure with stability. You might even cement a commitment near the full moon on the 20th!

*By the AstroTwins,
Tali and Ophira Edut*

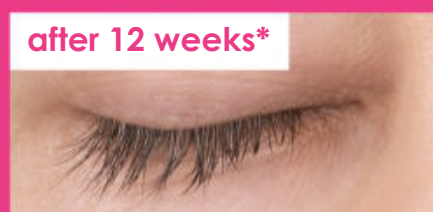
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